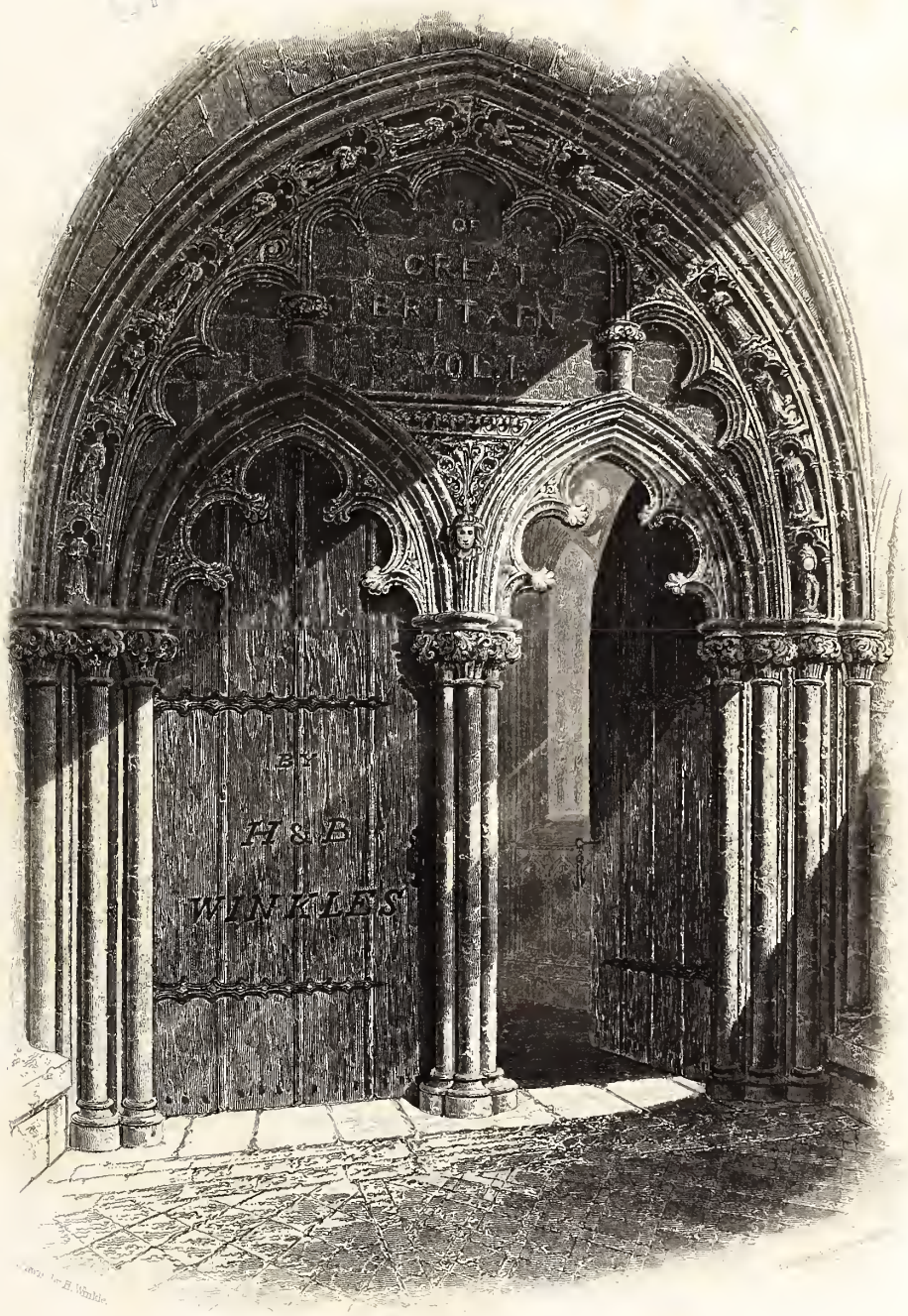


SALISBURY CATHEDRAL

ENTRANCE TO THE CHAPTER HOUSE

Digitized by the Internet Archive
in 2016

https://archive.org/details/winklessarchitec01wink_1

WINKLES'S

ARCHITECTURAL AND PICTURESQUE

ILLUSTRATIONS

OF THE

CATHEDRAL CHURCHES

OF

England and Wales;

THE DRAWINGS MADE FROM SKETCHES TAKEN EXPRESSLY FOR THIS WORK.

WITH

HISTORICAL AND DESCRIPTIVE ACCOUNTS.

New Edition.

WITH THE ADDITION OF THE MANCHESTER CATHEDRAL.

VOLUME I.

London:
W. KENT & CO. (LATE D. BOGUE), 86, FLEET STREET.
MDCCCLX.

LONDON:
THOMAS HARRILD, PRINTER, SALISBURY SQUARE,
FLEET STREET.

INDEX

TO THE

ILLUSTRATIONS OF THE ENGLISH CATHEDRALS.

VOLUME I.

Entrance to the Chapter-House at Salisbury . . *Frontispiece.*

Salisbury Cathedral.

Page

View of the West Front 1
Ground Plan 4
View of the Northern side 6
South-Eastern view 8
The Lady Chapel 14
View from the Southern to the Northern Transept . . . 16

Canterbury Cathedral.

South-Western view 17
View from Trinity Chapel looking westward 21
View of the Eastern end 26
Ground plan 27
The Undercroft 28
View in the Nave 32
Becket's Crown 34
View from the Cloisters 36
The Chapter-House 37
View of Saint Anselm's Chapel 38

York Cathedral.

South-Eastern view 41
The Crypt 42
View of the Chapter-House 43
Ground plan 45
Western Front 47
Southern Transept 48
View of the Nave 51
View from the Southern to the Northern Transept . . . 52
The Choir looking Eastward 53
The Northern Transept, Central Tower, and Chapter-House . . 64

St. Paul's Cathedral.

Page
View of the Southern Front from Southwark Bridge . . . 65
Ground plan 70
The Western Front 72
North-Eastern view 74
The Crypt, Monument of Admiral Viscount Nelson under the Dome 75
Interior of the Dome looking towards the Northern Transept . 76
The Nave and Choir 78

Wells Cathedral.

North-Eastern view of the Cathedral from the road to Bath. . 81
Western Front, showing the Northern Porch and Transept . . 84
South-Eastern view 86
Ground plan 89
The Nave 90
View from the Northern Transept 93
The Lady Chapel 98
Entrance to the Crypt 101
The Chapter-House, interior 102
View of the Chapter-House and Eastern Gate, with the Gallery leading to the Vicar's Close 104

Rochester Cathedral.

North-Western view 105
Ground plan 106
Western Doorway 113
View of the Nave 115
View of the Crypt 117
View of the Doorway leading into the Chapter-House . . 118
Northern Transept 120

Winchester Cathedral.

View of the Northern Transept 121
The Northern Transept, interior 125
South-Eastern view 127
Ground plan 128
Western Front 129
The Nave looking east 130
View across the Nave, showing the Font and Wykeham's Monument 131
View of the Choir 134
Southern Aisle of Choir, showing Bishop Fox's Monument . . 138
View in the Presbytery, showing the Chantries of Bishop Waynflete and Cardinal Beaufort 140

INTRODUCTION.

An eminent and learned prelate has drawn a beautiful analogy betwixt a church, as displaying the admirable effect of the principles of architecture, and the Christian religion. "The divine order and economy of the one seems to be emblematically set forth by the just, plain, and majestic architecture of the other; and as the one consists of a great variety of parts united in the same regular design according to the truest art, and most exact proportion, so the other contains a decent subordination of members, various sacred institutions, sublime doctrines, and solid precepts of morality digested into the same design, and with an admirable concurrence tending to one view—the happiness and exaltation of human nature[1]."

The introduction of Christianity to Britain is repeatedly affirmed on the most respectable authority[2] to have been occasioned by St. Paul the apostle. David, who preached to the Britons in the fifth century, is acknowledged as the patron saint of Wales; St. Cuthbert is called the apostle of the north; and St. Patrick of Ireland. St. Columba is renowned in Scottish history as the chief agent in converting the northern inhabitants of the British islands, and from the extraordinary number of its monastic institutions England has been called "The Isle of Saints."

In Wales, the best authorities for the more ancient histories of that country, mention with confidence the existence of bishopries at Caerleon, St. David's, and Bangor; and in Scotland a bishop of the isles is said to have been established within a century after the conversion of Constantine.

The English name of Bishop, seemingly of Greek origin, is derived from the Anglo-Saxon biscop, a corruption of episcopus, and implies the head of the clergy, or persons publicly employed in the church; his jurisdiction was originally of a spiritual nature, and consisted chiefly of superintendence in religious ceremonies, in the discipline of the church, and the administration of the sacrament. The bishops, as vicegerents of Christ, and successors of the apostles, claimed the

[1] Berkeley.

[2] Tracts on the Origin and Independence of the Ancient British Church, by Bishop Burgess; and Origines Britannicæ, or the Antiquities of British Churches, by Bishop Stillingfleet;—both works of great learning, displaying a knowledge of antiquities only to be acquired by deep study of the subject.

exclusive privilege of conferring the sacerdotal character in the consecration of ecclesiastical ministers. Their authority is also of a temporal nature, in common with peers of the realm[3], and the dignity of their respective sees is sustained by large estates, not only within their own dioceses but sometimes in distant counties.

The hundred of Oswaldslow, in Worcestershire, which lies chiefly in the centre of the county, consists of estates granted by King Edgar in the year 964 to St. Oswald, Bishop of Worcester, and contains certain parcels of land separated from the rest of the county, all which as they belonged to the church are included within this hundred.

The Isle of Ely under the abbots of Ely, and afterwards the bishops, held the privileges of a county palatine till the reign of Henry VIII., when they were, in common with other jurisdictions of a like nature, considerably abridged by parliament. The bishop is custos rotulorum of the Isle, and has still almost sovereign authority within his franchise, or liberty. Its jurisdiction is distinct from that of the county of Cambridge, in which it is locally situated, in civil as well as in criminal matters; the liberty contains a large district, having more powers and privileges than any other franchise, excepting that of the bishop of Durham[4].

Under the names of plough alms, kirk shot, soul shot, Rome scot, and Peter pence, contributions in the early period of church history, were constantly levied towards the support of the clergy. Whilst Bishop Marshall was engaged in completing the cathedral of Exeter, he required every housekeeper in the city to pay a sum yearly towards it at Whitsuntide: this probably was the origin of the payment of the diocesan farthing, which appears to have been required for centuries from every parishioner throughout that bishopric, and is still collected from the inhabitants of Exeter, although not applied as it formerly was to keep the cathedral in repair[5].

The principal source of ecclesiastical revenue was tithes, the origin

[3] Archbishops and bishops, as well as the great barons, are called Thanes, or nobility, in Domesday Book.

[4] The chief justice and chief bailiff, as well as other officers, are appointed by the Bishop of Ely. The office of chief bailiff is one of considerable importance, being equivalent, within the Isle, to that of high sheriff of a county, and the bailiff does every act which a sheriff of a county performs, excepting that he does not account before the barons of the exchequer, and his appointment is *pro termino vitæ*.

[5] It appears that a confirmation of this farthing rate, printed by Thomas Petyt, in the reign of Henry VIII., is pasted on one of the cases in the muniment room of the Cathedral.

of which in England is said to be a grant of King Ethelwolf in the year 855, these were prædial, and arose from the produce of the earth, as corn, hay, and wood, now called the great tithes. About the year 1200, tithes were extended to every species of profit, including merchandize and military service, and to wages of every kind of labour, Sometimes the founder of a church granted a tithe of corn only, and at a subsequent period added to his original donation tithes of cattle, &c. The clergy reached the zenith in respect of territorial property about the conclusion of the twelfth century; they, then, enjoyed nearly one half of England[6].

The district subjected to a bishop's authority was originally called his parish, which in the early ages of the church implied the same as diocese. It is admitted by the most intelligent ecclesiastical antiquaries, that the distribution of the kingdom into parishes, in the present acceptation of the term, did not originate in any specific decree[7], but was the progressive work of ages, and nearly completed by the end of the twelfth century. A comparatively few parishes were, it is true, formed in the Anglo-Saxon era, but being too extended in their boundaries for the accommodation of a dispersed population, were subsequently divided in the Anglo-Norman period[8].

After the division of the great bishopries into several dioceses, which was effected by Theodore, Archbishop of Canterbury, in the seventh century, the churches of the bishops began to be distinguished by the name of Cathedral, from the episcopal cathedra, or chair, in those churches; whence also the seat of episcopal power is called the see[9].

The extent and boundaries of the respective dioceses of the English bishops have been variously and accidentally decided, but they all

[6] Hallam.

[7] Attributed to Saint Honorius, Archbishop of Canterbury, in the year 636.

[8] Baker's History of Northamptonshire; the same author mentions Stotesbury, near Brackley, as presenting a singular anomaly of a parish without either church or village.

[9] Cader and Caer, the primitive words, were applied to heights, as Cader Idris, as well as to walled cities, as Caer leon, and Caer lyell, or Carlisle. Carew, the historian of Cornwall, says,

> "Who knows not Michael's mount and *chair*,
> The pilgrim's holy vaunt?"

Seat, settle, and saddle, have also the same meaning, as high settle, king's settle, and bishop's settle, or see. Sadberg, in Durham, an eminence or seat, part of the original patrimony of the church, was anciently a county in itself, having its own sheriff, coroner, &c.

possess an equal and indelible character, deriving their power from the apostles and from the law. The establishment of a bishop was inferior in splendour only to that of a king. Bishopric is properly the dominion of a bishop, Ric signifying dominion; his appurtenances are all of princely denomination; he has his palace, his throne, his chancellor, &c. The bishop exacts implicit obedience in the government of his peculiar dioeese, and observes the same towards the higher authorities of metropolitan and primate, titles conferred on bishops of the principal cities, whose jurisdiction extends over the provinces of Canterbury and York.

The archbishops of Canterbury were anciently nominated by the Pope by bulls of provision; and the pall, an emblem of ecclesiastical sovereignty was conferred by the Pope, having first been laid on the tomb of St. Peter; on receiving it an oath of canonical obedience and fidelity to Rome was required to be made; without the pall, the archbishop could not hold a council, or consecrate a bishop, at which ceremony it was always worn[10].

A very fine intagliated brass figure of Archbishop Waldeby, on his monument in Westminister Abbey, affords a most satisfactory example of the archiepiscopal costume. Waldeby was translated from Dublin to the see of Chichester; and in 1396, he succeeded Archbishop Arundel as primate of England: he was archbishop of York but a short time, dying the very next year, he was buried in the chapel of St. Edmund the king. The full length figure of the archbishop is represented enshrined within a light and tasteful tabernacle; upon his head is a mitre enriched with Jewels, which was worn only upon most solemn occasions. In his left hand he bears the pastoral staff sur-

[10] The precise form with which the insignia were delivered to Archbishop Dene, in the reign of Henry VII., is given in Collier's Ecclesiastical History, vol. i. p. 701. The pastoral staff was put into the archbishop's hands by a monk commissioned by the prior and convent of Canterbury, with these words, "Reverend father, I am sent to you from the sovereign prince of the world, who requires and commands you to undertake the government of his church, and to love and protect her, and in proof of my orders, I deliver you the standard of the king of heaven." After this, the archbishop received his pall by the hands of the Bishop of Lichfield and Coventry, commissioned by the Pope for that purpose, which was delivered to him with this form: "To the honour of Almighty God and the blessed Virgin Mary, the holy apostles St. Peter and St. Paul, our lord Pope Alexander VI. the holy Roman church, and also of the holy church of Canterbury committed to their charge, we give you, in the pall, taken from the body of St. Peter, a full authority for the exercise of your archiepiscopal function, with the liberty of wearing this honourable distinction in your cathedral, upon certain days mentioned in the apostolical bulls of privilege."

mounted by a cross, always held by the bishop when giving the benediction, but on other occasions borne before him as a symbol of authority, and implying his pastoral jurisdiction. The two fore-fingers of the bishop's right hand are extended as in the act of benediction, and upon his middle finger is a ring, which as well as the ornamented gloves was essential to a prelate. The ring was bestowed upon the bishop as a type of the marriage of Jesus Christ with his church, and accepted by him as a pledge of his fidelity to the charge. Over the mass habit, or chasuble, is seen the pall, worn, only by metropolitans, above all other garments; it is in the form of a fillet about the neck, encompassing the shoulders, and having pendents before and behind, kept in their position by little laminæ of lead rounded at their extremities and covered with silk. Sometimes the pall was fastened to the dress by large ornamented pins, which are to be seen on the sculptured effigy of Stratford, Archbishop of Canterbury, on his tomb.[11] The pall upon the figure of Archbishop Waldeby, is adorned in front by six crosses pattée fitchée: upon the left arm is the fannel, or maniple, embroidered, and fringed at the ends. Beneath the lower hem of the dalmatic are the ends of the stole, a long ornamented band, worn round the neck and over the alb, an under garment reaching down to the feet, a part of ecclesiastical dress from which the surplice of modern times apparently derived its origin and colour. The intagliated brass plates on the monumental slabs of prelates, would afford a very fine pictorial series of the peculiar costume of the various eras.[12]

Archbishop Peckham, who had a taste for magnificence, is said to have expended 4000 marks at Rome on his confirmation, and 2000 marks at Canterbury on his inthronization. The following extract from Godwyn's "Catalogue of the Bishops of England," with unadorned minuteness, gives a striking picture of the manners of the age, and shows with what magnificence an archbishop took possession of his dignity. "William Warham, Bishop of London, was translated to Canterbury, November 29, and inthronized March 9, 1504, with wonderful great solemnity. The day before his coming to Canterbury,

[11] The apostolical sub-deacons of St. John de Lateran, in Rome, possessed the exclusive privilege of making the palls of white wool shorn from lambs, offered annually by the nuns of St. Agnes, on 21st of January, when they were received in form by two canons of the church and delivered to the sub-deacons.

[12] The figure of Archbishop Waldeby is engraved in Harding's "Antiquities in Westminster Abbey."

the Duke of Buckingham, his high steward, came hither attended with seven score horse, to see all things in readiness. The duke held also the office of chief butler, and being unable to do the duties of both, he deputed Sir George Bouchier to the butlership, and took great pains to see that nothing was wanting requisite for the performance of this ceremony in the most magnificent manner. The next day, which was Sunday, the Duke met the archbishop over against St. Andrew's Church, and doing low obeisance to him, went before him to Christ's Church. At the great gate near the market-place, the prior and convent received the archbishop honourably, and carried him to the church, whither he went from St. Andrew's barefoot, said mass there, and was placed in his throne after the accustomed manner. From the church he was attended by the duke, as he was thitherward. The cheer at dinner was as great as for money it might be made: before the first mess, the Duke of Buckingham himself came riding into the hall upon a great horse, bare-headed, with his white staff in his hand, and when the first dish was set on the table made obeisance by bowing his body. Having so done he betook him to his chamber, when there was provision made for him, according to his state. With the Archbishop of Canterbury sate the Earl of Essex, the Bishop of Man, the Lord Abergavenny, the Lord Brook, the Prior of Canterbury, and the Abbot of St. Augustine's. The Duke of Buckingham at his table was accompanied by the Lords Clinton, Sir Edward Poynings, the chief justice of England, named Phineux, Sir William Scott, Sir Thomas Kemp, and others. A great many other guests were served in other places, noblemen and knights at one table, doctors of divinity and law at another, and gentlemen of the country at a third, besides an infinite number of meaner calling, placed by themselves, according to their several degrees."

Both archbishops and bishops enjoyed the regal privilege of coining, and although it was in some measure curtailed, the Archbishop of York continued to coin money, bearing the same stamp as the kings, till the reign of Elizabeth; the coins of Wolsey are marked with the cardinal's hat. Two publications on this subject are well known to antiquaries; one by Samuel Pegge, entitled "An assemblage of Coins fabricated by authority of the Archbishops of Canterbury," was published in 1772. "A Tract on the episcopal Coins of Durham," by Benjamin Bartlett, was printed by George Allan, Esq., of Darlington, in 1778, and was reprinted with notes, by John Trotter Brockett, in the year 1817.

Ancient episcopal seals are exceedingly curious and interesting historical records, representing not only the figure of the patron saint, but that of the bishop himself; these are generally in form of an oval, pointed at the extremities, but some, of the Anglo-Saxon period, are round, as that of Durham;[13] none, indeed, that are of a pointed oval form are supposed to be older than the eleventh century: a form still retained in all episcopal and archdiaconal seals.[14] Religious institutions of royal foundation had commonly round seals; those of Norwich cathedral priory are of this class. Bishops are distinguished upon ancient seals by having the pastoral staff in their left hands; abbots bear it in their right hands. Another distinction between the representation of bishops and abbots to be noticed on all contemporary seals is the mode of wearing the mitre. It was the custom for bishops to wear their mitres with the broad side before, but abbots bore them with the horns in the front. The devices upon early seals are remarkable for their simplicity; a series is interesting, as exhibiting a progressive improvement in design and execution: the more recent seals are often highly finished, being ornamented with subjects illustrative of the ecclesiastical architecture of the period, and frequently contain a group of figures upon each impress. At the base of the seal was then placed the bishop, praying to the patron saint of the convent, to be observed on a great number of episcopal seals. The bishops of the fourteenth century introduced their own arms upon their seals, in a separate shield from that of their see, and afterwards impaled them with those of the bishopric in one shield. The popes have two seals; that which is used for the bulls is always impressed in lead, and represents the heads of St. Peter and St. Paul; the private seal, called the fisherman's ring, *l'anello del piscatore*, is impressed in red wax, and represents St. Peter drawing his net. The seals of bishops are of red wax, and those of the present time have no other device than the arms of the respective bishops impaled with those of the see.

The archbishops and bishops of England claim the same privileges

[13] Published by Dr. Smith in his edition of Bede.

[14] It may not be uninteresting to the antiquary, or man of taste, to be informed that casts in sulphur of nearly the whole series may be readily obtained. J. Doubleday, in Little Russell Street, near the British Museum, has acquired a method of taking impressions from seals appended to deeds without injury to the originals, and has upwards of 10,000 ancient seals so acquired, including nearly all those that have been engraved or described in the "Vestusta Monumenta," "Archæologia," and other celebrated works.

as peers of the realm, exeepting that they do not sit on trial in eases of blood, being prohibited by the eanons of the church from being judges of life and death.

Bishops and abbots formerly sat in parliament, not only on aeeount of their episeopal jurisdiction, but by preseription, arising from the importanee of their seeular baronies, which were unalienable from their respeetive dignities. Although a seat in parliament is now eonsidered one of the most distinguished privileges of the peerage, the eeclesiastics of the middle ages viewed the serviee as a burden, and it has been observed, that the anxiety with which our aneestors endeavoured to get free from the obligation of sitting in parliament, is surpassed by that only with which their posterity solieit to be admitted there.[15] In the year 1514 the mitred abbots who possessed the privilege of sitting in parliament were more in number than the bishops; there were at that time twenty-eight mitred abbots and only nineteen bishops; the mitres of parliamentary abbots were deeided to be made of silver, partially gilt with gold, to distinguish them from the mitres of bishops which were of pure gold.

The eleetion of bishops is made by the king's lieenee direeted to the dean and ehapter, who certify their election, under their common seal, to the king, the arehbishop of the provinee, and to the bishop eleet. The king's assent is given under the great seal direeted to the arehbishop, eommanding him to eonfirm and conseerate the bishop. The arehbishop then grants a eommission to his viear-general to perform the ceremony. The bishop, on eonfirmation, has jurisdiction in his dioeese, and, on eonseeration, has right to the temporalities. He has a eonsistory court, and holds a visitation once in three years, or by his arehdeaeon every year.

The origin of Chapters of Cathedral ehurches may be traeed to a very remote period, as a eouneil of advice, or kind of parliament to the bishop, even before the establishment of paroehial divisions. The Chapter consists of prebendaries, or eanons, who confirm the bishop's grants, but who are distinguished as possessing individual property, and by the enjoyment of separate benefiees. The bishop as patron of the prebends does not nominate to all; they are sometimes donative. At Westminster the king eollates by patent, and some are in the gift of laymen, who present the prebendary to the bishop, and the dean and chapter then induet him to his stall in the eathedral ehurch.

[15] Robertson's History of Scotland, vol. i.

The dean is the head of the chapter, or bishop's council, but in some Cathedral churches there is no dean, as at Llandaff and St. David's, where the bishop is the head of the chapter, and in his absence the archdeacon. There is also a dean without a chapter at Battle, and a chapter, without a dean at Southwell. The dean of the Chapel Royal has no jurisdiction, as was formerly the case with rural deans.

In any attempt to ascertain the origin of the episcopal sees in England, it must soon be discovered that the most important documents the early records and charters of the church, are of very doubtful authority, and have been for the most part either forged or interpolated to serve particular purposes.[16]

The history of the foundation of English bishoprics is buried in such obscurity that, with the exception of those sees instituted since the Reformation, there is scarcely a single bishopric of which it is possible to give the precise date of its erection, but the authorities generally received have been considered amply sufficient in forming the following

Chronological List of the English Sees.

1. Canterbury.

The archiepiscopal see of the primate and metropolitan of all England was established in the year 597, by Pope Gregory the Great, who sent the pall to Augustine. The province of Canterbury includes the bishoprics of Bangor, Bath and Wells, Bristol, Chichester, Lichfield and Coventry, Ely, Exeter, Gloucester, Hereford, Llandaff, Lincoln, London, Norwich, Oxford, Peterborough, Rochester, St. Asaph, St. David's, Salisbury, Winchester, and Worcester. The province of Canterbury was finally settled by Pope Leo III., A.D. 803, when he denounced everlasting damnation against all who should attempt to tear the coat of Christ.[17] The arms of the archiepiscopal see represent the staff and pall, insignia formerly of great importance.

2. Rochester.

The see of Rochester, the smallest in the kingdom, is next to that of Canterbury, the most ancient. Justus, the first bishop of Rochester, was consecrated by Augustine, A.D. 604, about ten years after he came first to England. The bishop of Rochester is chaplain and was formerly cross bearer to the archbishop of Canterbury, who claimed and

[16] On the authority of Somner, Spelman, and Casaubon, celebrated antiquaries, who agree on this point.

[17] Batteley.

enjoyed for several centuries the entire disposal of this bishopric. The Cathedral church erected by Ethelbert, king of Kent, was dedicated to St. Andrew, out of respect to the monastery of St. Andrew, at Rome, of which Augustine was originally a member, and the arms of this see are borne in reference to the instrument of martyrdom of the patron saint.

3. London.

Melitus, the first bishop of London, was consecrated by Augustine, archbishop of Canterbury, A.D. 604, and in his time Ethelbert, king of Kent, built the Cathedral of St. Paul. The arms of this see, two swords in saltier, are emblematical of the martyrdom of the apostle.

King Henry VIII., prior to the general dissolution of monasteries, determined to erect several of them into episcopal sees. The bishopric of Westminster was then taken from the diocese of London, and on the 17th of December, 1540, the abbey church of St. Peter was advanced to the dignity of a cathedral by the king's letters patent. Dr. John Thirleby, the first and only bishop, was obliged to surrender his see, on the 29th of March, 1550, when the diocese, consisting of the county of Middlesex, was restored to London, and several estates, belonging to the dean of Westminster, were at the same time granted, in trust to be applied to the repairs of St. Paul's Cathedral. This appropriation of the revenues of St. Peter's Church is said to have suggested the adage of "robbing Peter to pay Paul." An act of parliament was afterwards passed which declared that Westminster should still remain a cathedral, under a dean and chapter, but be subordinate to the diocese of London.

4. York.

The bishopric of York was founded by Paulinus, one of the missionaries sent by Pope Gregory to England, as early as A.D. 627. Pope Honorius sent this prelate the pall in the year 634, and granted the archbishops of Canterbury and York the mutual power of ordaining each other. The first cathedral at York was dedicated to St. Peter, and the arms of the see, the crossed keys, are the well known emblems of the apostle.

> Two massy keys he bore, of metals twain
> The golden opes, the iron shuts amain.

The arms of the archiepiscopal sees were originally exactly similar; the present arms of the see of York were adopted in the time of Cardinal Wolsey.

A bishopric was established at Hexham, in Northumberland, in

A.D. 678, which continued till the year 821, ten bishops having, in that period, successively held the see. The town of Hexham, with the country about, consisting of five townships, called Hexhamshire, was afterwards given by Henry I. to the archiepiscopal see of York, and had the reputation of being a county palatinate; by act of parliament, in 1545, the jurisdiction of Hexhamshire was taken from the archbishopric, and united to the county of Northumberland.

The archbishop, as primate of England, has the province of York under his care, consisting of the bishopries of Carlisle, Chester, and Durham, as well as that of Sodor and Man, the bishop of which is not a peer of parliament.

The extent of jurisdiction, although less in England, was formerly largest in Britain, the archbishopric having the entire kingdom of Scotland subject to it. The bishopries of Lincoln, Lichfield, and Worcester, were taken from York; and it appears that the archbishop had formerly all the bishopries northward of the river Humber subject to his authority, including the bishopries of Ripon, Hexsham, Lindisfarn, the bishopric of Whitehaven, and all the bishopries of Scotland and the Orcades. The last continued till the wars in the reigns of the three Edwards, when the Scots bishops threw off their subjection.[18] The same authority states, that the kings of England have always allowed the priority to Canterbury, on the principle that a duarchy in the church was altogether inconsistent with a monarchy in the state.

5. Durham.

A bishopric was originally established by Oswald, the Anglo-Saxon king of Northumberland, A.D. 635, who appointed Aidan, a monk of Icolmkill, the first bishop. St. Cuthbert, who is often styled the apostle of the north, received episcopal consecration from the archbishop of York, as the sixth bishop of the Northumbrian Saxons. St. Cuthbert afterwards procured a grant from Egfrid, king of Northumberland, of all the lands between the rivers Wear and Tyne, and retired to Lindisfarn, since called Holy Island, where he founded a monastery, the church of which became his cathedral. The see of Lindisfarn continued in esteem till Bishop Eardulph was obliged to leave it for fear of the Danes, in the year 875, when he fixed his episcopal chair at Chester le Street, on a branch of the river Wear, where it remained nearly two hundred years, but was finally removed to the city of Durham, a site unrivalled by any in the kingdom, in the year 1020, at which time the bones of

[18] Drake's History of York, p. 408.

St. Cuthbert were deposited in the Cathedral originally dedicated to his memory; King Henry VIII. ordered it to be named the Cathedral Church of Christ and the Blessed Virgin. The arms of this see are those of King Oswald, the original founder, in whose memory they have been retained.

6. Norwich.

A bishopric was founded by Sigibert, king of the East Angles, and the episcopal see placed at Soham, in Cambridgeshire, A. D. 630, but immediately after removed to Dunwich, in Suffolk, by St. Felix, the first bishop of the East Angles. The see was divided into two bishoprics by Bisus the fourth bishop, when North Elmham, in Norfolk, was made a seat of the bishops of Norfolk; and Dunwich, a seat of the bishops of Suffolk. A union of these dioceses took place under the bishops of Elmham, about A. D. 945, whence the episcopal chair was removed to Thetford, in 1075, in consequence of a determination of a council held by Archbishop Lanfranc, that all bishops' sees should be placed in the most eminent towns in their diocese.

The see was translated to Norwich by Bishop Herbert de Losing, formerly abbot of Ramsey, A.D. 1094, who purchased the bishopric of King William Rufus for the sum of £1900. The arms of the see, three golden mitres in an azure field, allude to the union of the bishoprics of Dunwich, Elmham, and Thetford, in that of Norwich.

7. Lincoln

A bishopric was founded at Dorchester, in Oxfordshire, A. D. 635, by King Cynegils, who appointed Birinus, sent by Pope Honorius to convert the West Saxons, bishop of Mercia. In the year 678, a bishopric was erected at Sidnacester, or Stow, in Lincolnshire, and in the following year another at Leicester, but both these sees were again united to Dorchester about A. D. 949, which continued the seat of the bishop, till removed to the city of Lincoln, in the year 1070, by Bishop Remigius, a Norman, and one of the followers of William the Conqueror. The arms of the see are evidently composed of those of the king at this period, having the Virgin Mary, to whom the Cathedral Church was dedicated, in the chief, or placed above the insignia of the king.

Out of this diocese the bishoprics of Oseney and Peterborough were taken by King Henry VIII., in the year 1541.

8. Winchester.

The bishopric of Winchester was founded by King Cynegils, in 636, who fixed the Cathedral in this city, the capital of the West Saxon

kingdom. The king also endowed the see with all the lands within seven miles of the church, which was dedicated to St. Peter and St. Paul. The arms of this see, a sword between two keys, the united emblems of the two apostles, are commemorative of this dedication.

9. Lichfield and Coventry.

A bishopric was founded at Lichfield by Oswy, king of Mercia, A.D. 656. The see became so wealthy, that King Offa, in the year 790, prevailed on Pope Adrian to constitute Lichfield an archbishopric, with authority over the sees of Winchester, Hereford, Leicester, Sidnacester, Elmham, and Dunwich; that title was however laid aside on the death of Offa. In the year 1075, Bishop Peter removed his episcopal chair to Chester, and his successor, Bishop Robert de Lindsey, translated his see from Chester to Coventry, in 1102. Bishop Hugh de Novant, in the year 1186, removed the see again to Lichfield, but it was agreed that the bishop should derive his title from both places, Coventry and Lichfield, Coventry having the precedence. Also that the convents should elect a bishop alternately, and that they should both make one chapter to the bishop, in which the prior of Coventry should be the head. At the dissolution of the priory of Coventry, in the year 1538, the style of the bishop remained the same; but an act of parliament was then passed, constituting the dean and chapter of Lichfield the sole chapter to the bishop. The arms of this see are blazoned on a red and white field, and consist of a golden cross potent, or cross of Jerusalem, between four small crosses, not unlike the ensign borne by Godfrey of Bouillon, chief of the first crusade, and have reference to the five wounds of Christ, with which the altars of the primitive churches were always marked. The bishopric of Chester was, in 1541, taken out of this diocese.

10. Hereford.

An episcopal see was first established at Hereford in the year 680, when Bishop Putta, who was translated from Rochester, was made the first bishop of Hereford. The arms of the bishopric are those of St. Thomas Cantilupe, forty-fourth bishop of Hereford, and also chancellor of England. In memory of this saint's miraculous powers, his arms, the same as the baronial family of Cantilupe, from which he was descended, were adopted as the armorial bearings of the see.

11. Worcester.

The bishopric of Worcester was originally founded by Ethelred, king of Mercia, in the year 680. The bishops of Worcester were the

peculiar chaplains of the archbishop of Canterbury, and, by their office, performed the mass in all assemblies of the clergy where the metropolitan was present. The arms of the see refer to this important service, and consist of ten torteaux on a white field: the torteaux of heraldry, representing the holy wafers used in the sacrament, are called wastalls in ancient blazonry, and were thus adopted by the bishops as an official badge or ensign.

Out of this diocese the bishopric of Gloucester was taken, in the year 1541.

12. Salisbury.

The first establishment of this see was at Sherbourn, in Dorsetshire, A.D. 705. The diocese then extended over all that part of the kingdom which is now divided into the dioceses of Salisbury, Bristol, Wells, and Exeter. The bishopries of Wells and Exeter were first dismembered from it, and another see was erected at Wilton, in Wiltshire, the seat of which bishop appears to have been sometimes at Ramsbury, and sometimes at Sunning, both in Berkshire. The see of Wilton having had eleven bishops, was again united to Sherbourn by Bishop Herman, who abolished the bishopric of Wilton, because the monks of Malmsbury would not suffer him to remove it to their abbey.

It was during the reign of William the Conqueror that the episcopal see was removed to Old Sarum, where there already existed a dean. The patronage of the dean was translated to Sherbourn and Sunning, and Bishop Herman, who had before held the sees of Wilton and Sherbourn, was installed into that of Sarum. Bishop Richard Poore brought the see from Old Sarum to Salisbury,[19] in the reign of

[19] The editor solicits indulgence from the reader, in this note, that he may exculpate himself from a charge of error. In the Gentleman's Magazine for February, 1835, the date of the foundation of this cathedral was stated to have been omitted, and other assertions were made equally devoid of truth, to which it was thought necessary to send the following letter to the editor of the magazine in reply:—

"Sir,—As the acknowledged writer of a description of Salisbury Cathedral, alluded to as 'the few pages of letter-press' in the last number of your magazine, I entreat you will forthwith do me the justice to correct some errors in your notice, seemingly not unintentional. In my brief account the date of the foundation is certainly not omitted, vide p. 1. The number of marks which the building is recorded to have cost is also rightly stated at 40,000, the same amount as given in all previous histories of the Cathedral, and not 400,000 as you have misrepresented." The letter concluded with an apology to the readers of the magazine for troubling them with the correction.

No other notice was taken of this letter by the editor of the magazine than calling it a *complaint* in a subsequent number. If such, it was not of want of candour, but of downright misrepresentation.

Henry III.,[20] and his successor dedicated the Cathedral Church to the Virgin Mary. The arms of the bishopric, emblematical of this dedication, consist of the Virgin Mary and the infant Jesus.

A part of this diocese was granted to the see of Bristol upon its establishment in 1542.

13. Chichester.

Wilfrid, archbishop of York, having been expelled from his diocese by King Egfrid, was received by Edilwaleh, king of the South Saxons, who granted him Selsey, a promontory in the British Channel, where he built a church, which he governed as Abbot; Eadbert his successor was consecrated bishop of Selsey, A.D. 711.

Stigand, chaplain to King William the Conqueror, and the twenty-third bishop of Selsey, in 1071, removed his see to Chichester, or Cissan Caster, a city built by King Cissa. The arms of this see a prester, or Presbyter John, is seemingly born in allusion to the power of the church, the book in hand, but the sword, or power, in the mouth, is emblematical of the eloquence necessary to enforce the doctrine in the book by which the church is maintained.

14. Exeter.

A bishopric of Devonshire, was founded on the division of the see of Sherbourn, A.D. 910, when Aidulf, the first bishop, fixed his episcopal chair at Crediton, on the banks of the river Credy.

A bishopric of Cornwall was at the same time established, when Athelstan the bishop fixed his see at St. Germans.

Levingus, who became bishop of Devonshire, in the year 1032, after the death of Burwold, the last Bishop of Cornwall, united the two sees.

King Edward the Confessor, in the year 1050, resolved to consolidate the pontifical chair at the city of Exeter, in the monastery of the blessed Peter, prince of the apostles, appointed Leofric, bishop of Crediton,

It appears that every book, but one, embracing an account of Salisbury Cathedral, has been assailed in the same reckless manner, and that a great many pages of the magazine have been occupied in this unworthy object. The inquisitive reader may turn to the Gentleman's Magazine, vol. lxxxv. p. 35, where *an inhabitant of Salisbury* has given proof of the truth of what is here stated.

[20] The popular tradition of the precise spot being determined by an arrow shot by a bowman from the ramparts of Old Sarum, is humorously illustrated in the Salisbury Ballad, written by Dr. Walter Pope, one of the chaplains to Seth Ward, bishop of Salisbury, in the reign of Charles II.

and his successors after him for ever, to be bishops there,[21], in these words;—"I will therefore the see to be there, that Cornwall, with its churches, and Devonshire with its, be together in one episcopate, and be governed by one bishop. So do I Edward place this privilege with my own hand upon the altar of St. Peter, and leading the prelate Leofric by the right arm, and my queen Editha leading him by the left, do place him in the episcopal chair, my dukes and noble cousins, with my chaplains being present." The monastery of St. Peter, to which the united sees were thus transferred, and its conventual church erected into a cathedral, was founded by King Athelstan, in the year 932.

The arms of the see consist of a representation of the crossed keys, the emblem of the patron saint, and a sword, indicative of the power of the bishop.

15. Bath and Wells.

A bishopric was founded at Wells by King Edward the Elder, A.D. 909, upon a division of the diocese of Sherbourn, when Adhelm, abbot of Glastonbury, was consecrated the first bishop, by Archbishop Plegmund.

Soon after the accession of William Rufus, a change was made in the state of this see by Bishop John de Villula, a native of Tours, in France. This prelate having originally practised at Bath as a physician, obtained affluence, and with the profits of his profession, purchased the see of Wells. In the year 1092 he transferred the episcopal seat to Bath, which, with all its privileges, he had also purchased of the king. He had procured a grant of Bath Abbey from King William Rufus previously to his removal of the see, for which removal he obtained the king's consent by bribery, or, according to Matthew Paris, the historian, by "anointing his hand with white ointment."

Great dissensions arose between the canons of Wells and the monks of Bath respecting the change of residence and right of election; eventually the dispute was referred to Bishop Robert, who in a decree made about 1139, enjoined that the bishops should take their titles from both churches, and be called bishops of Bath and Wells. That the monks of Bath and the canons of Wells should, on a vacancy of the see, appoint an equal number of delegates, by whose united votes the bishop should be chosen, the dean of Wells being the returning officer; that the bishop elect should be enthroned in both churches, but first at Bath;

[21] The charter of King Edward is printed in Caley's edition of Dugdale's Monasticon, vol. ii.

that both these communities should form the bishop's chapter; and that all grants should be confirmed under these respective seals.

Savaric, Archdeacon of Northampton, was elected bishop in 1192; this prelate was related to Henry, the Emperor of Germany, who, to oblige his kinsman, made it one of the conditions of the release of King Richard I., that the wealthy abbey of Glastonbury should be annexed to the see of Bath and Wells, and the Abbot of Glastonbury was then promoted to the bishopric of Worcester. Bishop Savaric, having obtained his desire, transferred his episcopal seat to Glastonbury.

During the episcopacy of Joceline of Wells, the monks of Glastonbury obtained a dissolution of their union with the bishopric, and Joceline afterwards resumed the title of Bishop of Bath and Wells, which has ever since been used by the successive prelates of this see; but in the reign of Henry VIII. an act of parliament was passed for the dean and chapter of Wells to make one chapter for the bishop.

The ancient arms of the united bishopric of Bath and Wells were judiciously composed from the bearings of the two sees; but the arms now used is the coat of the see of Wells alone, a saltier, or Saint Andrew's cross, to which saint the Cathedral church is dedicated.

16. Ely.

The abbey of Ely, one of the richest monasteries of England, was founded by Etheldreda, daughter of Anna, king of the East Angles, in the year 673. This lady became the first abbess, and was afterwards canonized. In the reign of Henry I. the revenues of the monastery, originally very considerable, had greatly increased, and the "golden rhetoric" of the abbot prevailing with the king, Ely was made a bishopric, and is the only instance of the conversion of an abbey into a see. In the year 1109 a diocese, comprising the Isle of Ely and the whole of the county of Cambridge, taken out of the jurisdiction of the see of Lincoln, was formed, when the manors belonging to the church were divided by the Bishop of Ely between himself and the monks. The bishop was accused of taking the larger share, and it appears to have been in a proportion of more than three to one in the bishop's favour.

The Bishop of Lincoln's consent to the erection of the see of Ely was obtained by a grant to him and his successors of the manors of Bugden, Biggleswade, and Spalding, which originally belonged to the abbots of Ely.

The arms of this see seem to be derived from those of the kings of the East Angles, three crowns, implying the regality of Norfolk, Suffolk,

and Grentebridge, or Cambridgeshire, and were probably assumed in memory of the original founder of the abbey.

17. Carlisle.

The eeclesiastical jurisdiction of Carlisle, and a circuit of fifteen miles round the city, was granted to St. Cuthbert, Bishop of Lindisfarn, and his successors, by King Egfrid, A.D. 685.

In the year 1133 King Henry I. erected Carlisle into a bishop's see, giving at the same time a jurisdiction of part of the counties of Cumberland and Westmoreland, in the province of York. The same King made Athewold, prior of St. Oswald's, the first Bishop of Carlisle.

The arms of the see are the same as those of the ancient priory of Augustine Canons, a black cross, charged with a golden mitre in the centre, and borne on a white field.

18. Oxford.

The see of Oxford constituted part of the diocese of Lincoln until the year 1542, when King Henry VIII. erected a bishoprie, which he endowed with the estates of the dissolved monasteries of Oseney and Abingdon, assigning at the same time the abbey church of Oseney as a Cathedral to the diocese. The abbey, situated in the suburbs of the present city of Oxford, or Oseneyford, was founded by Robert D'Oilley, lord high constable, in the reign of Henry I., and the last Abbot of Oseney was appointed bishop of the new see.

The king, in the year 1546, translated the episcopal see to the Cathedral Church of Christ in Oxford, and granted some of the estates to the dean and chapter, which had been appropriated by Cardinal Wolsey to the maintenance of his college.[22]

The arms of this bishopric, an ox passing a ford, and having in chief three demi ladies crowned, seems to be a punning allusion to the name of the city, and to some circumstance in the legend of Saint Frideswide, the founder of the priory.

19. Peterborough.

The see of Peterborough was erected by King Henry VIII. in 1542, and was wholly taken from the diocese of Lincoln. It was endowed with the estates of a monastery founded by Peada, son of Penda, king of Mercia, at Medehamstead; the abbey church being dedicated to Saint Peter, the city was afterwards named Peterborough.

[22] In "Britton's Cathedrals" it is affirmed, that *The See of Oxford* originated with Cardinal Wolsey, although it was ostensibly founded by King Henry VIII., an assertion equal to saying that "Tenterden Steeple was the cause of Goodwin Sands," Wolsey having certainly been dead at least sixteen years before the see was translated to Christ's Church.

The crossed keys, the emblem of Saint Peter, are borne, as the arms of the see, between four crosses: the dean and chapter being lords of the manor, the arms of the deanery are the same as those of the bishopric.

20. Chester.

The bishopric of Chester was anciently part of the diocese of Lichfield, the bishop of which removed his seat to this city in the year 1075, and made Saint John's Church his Cathedral. His successors were sometimes styled Bishops of Chester.

Chester was not erected into a distinct bishopric until after the dissolution of monasteries, when King Henry VIII. fixed the see of a bishop here, and translated Bishop Bird from Bangor; at the same time the king appointed the abbey church of Saint Werburgh for a Cathedral, when the shrine of that saint was made into a throne for the bishop. The king named it the Church of Christ and the Blessed Virgin, and Thomas Clerk, the last abbot, was made the first dean. The king added this bishopric to the province of Canterbury, but soon afterward, translated it to that of York. By a singlar circumstance which occurred not long after the original grant, the dean and chapter lost their estates.

The arms of this see, three mitres, on a red field, are probably allusive of the three bishoprics of Chester, Lichfield, and Coventry, once united.

21. Gloucester.

The see of Gloucester was one of six erected by King Henry VIII. in the year 1542, and was formerly part of the diocese of Worcester. By his letters patent the king ordained that the church of the dissolved monastery of Saint Peter, at Gloucester, should be for ever a Cathedral Church, and see episcopal; and that the town of Gloucester should be henceforth called the city of Gloucester. The king at the same time nominated John Wakeman, Abbot of Tewkesbury, one of his chaplains, the first bishop, and endowed the bishopric with the estates of the monastery founded A.D. 681, in honour of St. Peter the Apostle.

The arms of this bishopric are the emblems of the patron saint, derived from the metaphorical expression of Christ, recorded in the gospel of Saint Matthew.[23]

[23] The power of the keys implied the power assumed by the Pope of passing judgment on departed souls. Pope Julius II., whose disposition was more suitable to a soldier than to a pastor of the church, is described as throwing Saint Peter's keys into the Tiber, exclaiming—

> The sword of Paul must us defend from foes,
> Sith Peter's keys serve not to bear off blows.

22. Bristol.

This bishopric was founded by King Henry VIII. in 1452, and was endowed with the revenues of the dissolved abbey of Saint Augustine, in Bristol, the church of which was made a Cathedral. During the greater part of the reign of Elizabeth, the see was held *in commendam* by the Bishop of Gloucester.

The arms of Saint Augustine's Abbey are now those of the see of Bristol; the same heraldical charge, three crown in pale, is assigned to Edmund the Elder, one of the Anglo-Saxon kings of England, who was killed at Puckle church, near this city.

There are four bishoprics in Wales, the origin of which is uncertain. The see of Saint David's was once the metropolitan see of Wales. Archbishop Sampson, the last, removed on account of a pestilence to Dol, in Brittany, carrying the pall with him. The Welsh bishops still received consecration from the Bishop of Saint David's till the time of Bishop Bernard, chancellor to Alice of Brabant, queen of Henry I., who first submitted himself to the see of Canterbury.

The see of Llandaff is supposed to have been founded by Saint Dubritius, in the early part of the sixth century, at which time it is said to have been a wealthy bishopric; but the revenues were diminished by Bishop Dunstan, at the Reformation.

The Cathedral Church of Bangor is dedicated to Saint Daniel, who was bishop here in the early part of the sixth century, but the founder of the see is unknown. Many of the estates were alienated by Bishop Bulkeley, about the time of the Reformation.

The bishopric of Saint Asaph was founded by Saint Kentigern, Bishop of Glasgow, and his successor in the see was Saint Asaph, to whom the church is dedicated. The revenues of this wealthy see were wasted by Bishop Warton, previously Abbot of Bermondsey, and who was afterwards translated to Hereford.

The western isles of Britain, divided into two clusters, were in the Norwegian language, called Sudor and Nordor, signifying southern and northern, the Isle of Man was included in the southern or Sudor. The two bishopries of Sodor and Man were united under the Norwegian kings, and continued so until the Isle of Man was conquered by the English, since which time the Bishop of Sodor and Man has retained the united title, and the Scottish bishops were styled Bishops of the Isles.

By an ordinance of King Henry VIII. the bishopric of Sodor and Man was declared to be in the province of York.

SALISBURY CATHEDRAL.

The Cathedral Church of Salisbury is distinguished as the most uniform structure, as well as being the most perfect and original example in the whole series of magnificent edifices, devoted to the choral service of the church, in England. The erection of this church, at the commencement of the reign of Henry III., marks a decided epoch in English architecture, the very beautiful pointed style having then been brought to its utmost perfection. Excepting in the singular instance of Westminster Abbey Church, erected in the same reign, no comparison with that of Salisbury has ever been adduced, and this Cathedral, from its importance and magnitude, stands unrivalled as a point, whence the architectural antiquary may safely draw a conclusion, regarding the precise period of the great change in the ecclesiastical style of building.

A very experienced critic has given it as his opinion, that this interesting church, so remarkable in its design for purity, simplicity, and grandeur, holds the same high rank in English architecture which the Parthenon bears in the Grecian.[1]

The present Cathedral Church was founded by Bishop Richard Poore, A.D. 1220, the fifth year of the reign of Henry III. It is said that an inscription on the bishop's tomb stated that the church was forty years in building, and that it was finished in the year 1260.[2]

It appears that his predecessor in the see, Bishop Herbert Poore, had been induced to make application to the king for leave to remove the Cathedral Church from Old Sarum, which was granted, and the ground had been fixed upon as a proper site for the intended edifice, during his prelacy, but it remained for Bishop Richard Poore to carry the magnificent plan into effect,

[1] E. I. C. in the Gentleman's Magazine for May, 1830.

[2] In the northern transept of the Cathedral is a monument or cenotaph of Purbeck marble, ascribed by tradition to Bishop Poore, the munificent founder, and which was removed from the northern side of the altar. This bishop was in reality buried in the Cathedral of Durham, to which see he was translated in 1225. His heart was deposited in the priory church of Tarrant Crawford, in Dorsetshire, the place of his nativity, and where he founded a nunnery. Bishop Poore died in 1237, and his epitaph, in old Latin, will be found in Antiq. Sarisburiensis, p. 137.

and to the designs made under his inspection the whole merit of the building is certainly due.

The first establishment of the see was at Sherbourn, in Dorsetshire, A.D. 705, when the diocese had episcopal jurisdiction over all the counties which now constitute the dioceses of Salisbury, Bristol, Wells, and Exeter.

After the death of Ethelwald, the thirteenth bishop of Sherbourn, this diocese was divided into several sees, Wells, Exeter, &c. A.D. 905, by Plegmund, Archbishop of Canterbury, at which time there was another see established at Wilton, in Wiltshire, the capital of Wessex, in the reign of Edward the Elder, the son and successor of Alfred the Great. The seat of the bishop was also at Ramsbury and at Sunning. The see of Wilton, after it had eleven bishops, was once more united to Sherbourn in the year 1056, and at the same time the see was removed to Old Sarum, the Sorbiodunum of the Romans, a place of great importance. A Cathedral was there founded, and completed by Bishop Osmund; but within sixty years afterwards the see was once more removed, and the city of Old Sarum became gradually deserted.[3]

Godwyn's account of the foundation of the present building, written in the quaint style of Elizabeth's reign, is brief and satisfactory; by this it appears that it was performed with considerable ceremony. In his life of Bishop Richard Poore, he says, "This bishop considering the inconvenient situation of his Cathedral see, in a place so dry and bleake, as also wearied with the often insolences and malapert demeanour of the soldiers that guarded the earl's castle,[4] forsooke the same, and sending for divers famous

[3] Owing, it was supposed, to the extreme heat of the summer of 1834, the foundations of the original Cathedral at Old Sarum became distinctly defined, so as to give a perfect idea of the ground plan, which was in the form of a cross, and its various dimensions. It may not be uninteresting to compare the dimensions with those of the present structure; the extreme length appears to have been about 270 feet; the nave 150 feet, and the choir 60 feet. The breadth of the nave with its aisles was 72 feet, each aisle being 18 feet wide. The length of the transept was 150 feet, and its breadth 60 feet. This discovery proved that the Cathedral stood on the north-western side of the fortress, as had been conjectured, and that it must have overspread a very large portion of the space between the bank running northward, and the path leading to the postern gate towards Stratford.

[4] The disputes of the castellans and the clergy, which arose from the seizure of the castle by King Stephen, were carried to a great height, and even caused the death of Bishop Roger in 1139.

workemen from beyond the seas, began the foundation of a new church in a place then called Meryfield.[5] Pandulph, the pope's legate, laid the first five stones; the first for the Pope;[6] the second for the king; the third for the Earl of Salisbury:[7] the fourth for the countesse;[8] and the fifth for the bishop. In this work," continues the reverend author, "though the bishop had greate helpe of the king, and divers of the nobility, yet was he so farre from ending it, as thirty years after his departure, it was scarcily finished."[9]

From this time the work was rapidly carried on, and the edifice, one of the most splendid memorials of the age in which it was erected, was sufficiently completed in the course of five years to have divine service celebrated in the choir. The Cathedral was consecrated on Michaelmas day, 1225, by Stephen Langton, Archbishop of Canterbury, when all the canons were cited to attend the solemnity.

The bishop of Salisbury had himself previously consecrated three altars in the church, one in the eastern part to the Holy Trinity and All Saints, one in the northern part to the honour of St. Peter, and another in the southern part in honour of St. Stephen and the rest of the martyrs.[10]

Three days afterwards Bishop Poore was translated to the see of Durham, but committed the care of the works at Salisbury to Elias de Derham, who had from the first acted as architect, and was still engaged in the superintendence of them.

Robert Bingham succeeded to the see of Salisbury in 1229, and like the founder, applied himself with great diligence to the progress of the building. He is said to have obtained a royal grant that the produce of all fines due to the chapter should be applied towards defraying the expences of the church.

The bishop carried on the building about eighteen years, but it was by no means completed at his death, which took place in November, 1246, although he had incurred a debt of 1700 marks.

[5] Part of his own manor, situated about two miles southward from the castle

[6] Honorius III.

[7] William Longspee, the natural son of King Henry II. by fair Rosamond.

[8] She was Ela, daughter and heiress of William De Eureux, formerly Earl of Salisbury.

[9] Godwyn's Lives of the Bishops, p. 277.

[10] About twelve other altars were erected in this Cathedral at different times.

William of York, a bishop high in favour with King Henry III., was appointed to this see in 1247, and after promoting the building with great anxiety for nine years, died in 1256.

Giles of Bridport, his successor in the see of Salisbury, had the honour of completing this memorable undertaking, and, in the second year of his elevation to the bishopric, had the satisfaction of seeing this splendid fabric finished. The bishop appointed the 30th day of September, 1258, as a grand festival for the solemn dedication of the church to the Virgin Mary. The ceremony was performed by Boniface, Archbishop of Canterbury, in the presence of a large concourse of the nobility and neighbouring gentry. It thus appears that, up to this time, it had taken about thirty years to build the present Cathedral, and the expenses incurred during its progress are stated in an account delivered to King Henry III. to have amounted to 40,000 marks, or about 26,666*l.* 13*s.* 4*d.* present money.[11]

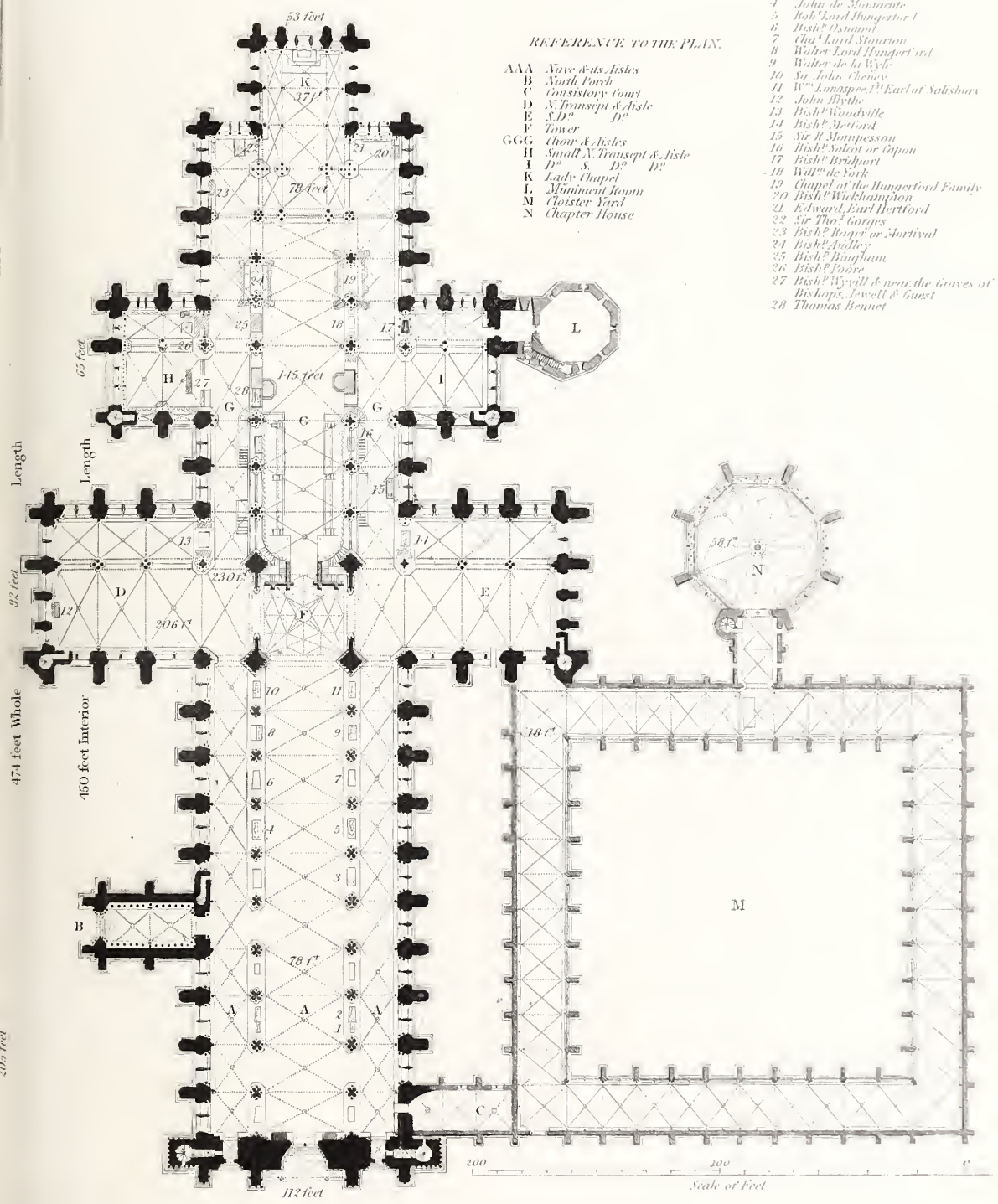
In the same year that the edifice was consecrated, the bodies of three bishops of Old Sarum, St. Osmund, Roger, and Joceline, were removed from the old Cathedral and deposited in this church.

The plan of the Cathedral is that of the Greek cross, a form of very early introduction; the church of St. Sophia, at Constantinople, erected in the sixth century after Christ, is in that form, which very happily combines variety with unity, and beauty with convenience. It is not easy to understand the remark made by a very intelligent writer on the subject, that the form of the cross, adopted in the plans of churches, is much more favourable to superstition than to beauty.[12] It may readily be asserted, that the great and essential beauty of cathedral architecture arises, in a great measure, from this very form having been generally adopted in the ground plan. A critic of the highest authority, and whose correct taste has never been questioned, uses almost these words in proof of his coincidence in that opinion. The transepts vary the long line of the building, by a conflexion of lines and angles, and preserve, by the partial exposure of parapets and pinnacles, the appearance of extent beyond what the eye can immediately comprehend, which is

[11] The greater part of the tower, the spire, the chapter-house, and other portions of the building were erected subsequently to this period.

[12] The Rev. James Dallaway.

SALISBURY CATHEDRAL



REFERENCE TO THE PLAN.

AAA	*Nave & its Aisles*
B	*North Porch*
C	*Consistory Court*
D	*N. Transept & Aisle*
E	*S. D° D°*
F	*Tower*
GGG	*Choir & Aisles*
H	*Small N. Transept & Aisle*
I	*D° S. D° D°*
K	*Lady Chapel*
L	*Muniment Room*
M	*Cloister Yard*
N	*Chapter House*

REFERENCE TO THE MONUMENT.

1 *Bish^p Joslin*
2 *Bish^p Roger*
3 *Bish^p Beauchamp*
4 *John de Montacute*
5 *Robt Lord Hungerford*
6 *Bish^p Osmund*
7 *Chas Lord Stourton*
8 *Walter Lord Hungerford*
9 *Walter de la Wyle*
10 *Sir John Cheney*
11 *Wm Longspee 1st Earl of Salisbury*
12 *John Blythe*
13 *Bish^p Woodville*
14 *Bish^p Metford*
15 *Sir R Mompesson*
16 *Bish^p Salcot or Gipon*
17 *Bish^p Bridport*
18 *Willm de York*
19 *Chapel of the Hungerford Family*
20 *Bish^p Wickhampton*
21 *Edward Earl Hertford*
22 *Sir Thos Gorges*
23 *Bish^p Roger or Mortival*
24 *Bish^p Audley*
25 *Bish^p Bingham*
26 *Bish^p Poore*
27 *Bish^p Wyvill & near the Graves of Bishops, Jewell & Guest*
28 *Thomas Bennet*

a common and important character of ecclesiastical architecture, the grandeur of which is no more the result of dimension, than its beauty is of ornament. The architects applied both as accessories, but depended on neither alone for the merit of their buildings.[13] The extreme length of the Cathedral Church outside, from west to east, is 480 feet. The length of the grand transept outside, from south to north, is 232 feet, and the extreme length of the eastern transept is 172 feet.

The foundation of the church is, by care of the architect in its mixture of composition, and by time, so consolidated together, that it deserves great commendation.[14] The walls and buttresses are of Chilmark stone, which is very little inferior to that from Portland, and was brought from a quarry about twelve miles westward from the city; the middle parts of the walls are filled up with rubble, and such materials as were used in the foundation. The cylindrical shafts of the pillars are of Purbeck marble of fine texture, but the groins and principal ribs of the vaultings are of Chilmark stone, filled in with hewn stone and chalk mixed, over which is a coat of cement uniting the whole in one substance.[15]

This church has an important advantage over many other edifices of the same character; it is not so closely surrounded by buildings, which is too frequently the case, but is easy of access, and affords a delightful view from almost every point. As to outline and dimensions, a more splendid building can scarcely be imagined, while the lofty proportions of the spire become the more striking upon a near approach.

The western front is a beautifully enriched specimen of the pointed architecture peculiar to this church; the angles are terminated by tolerably massive square towers, surmounted by spires and pinnacles, and over the grand central entrance is a series of canopied arches, beneath the great western window, which is in three divisions.

Near the western end, and attached to the northern side of the church is a bold and lofty porch, one of the most spacious and beautiful of its kind in the kingdom. A series of double lancet

[13] Observations on the Original Architecture of St. Mary Magdalen College, Oxford, p. 59.

[14] Price's Survey of the Cathedral, 1753, p. 23.

[15] Price's Survey, p. 24.

windows is continued all round the aisles, and the clerestory is lighted by a course of windows having three openings, each forming an acutely pointed arch. The exterior of the Cathedral is enriched with a number of niches, or recesses for figures, situated in tiers at different heights; many of the statues, larger than life, are still remaining, and by a calculation of the number of recesses all round the building, there must originally have been at least two hundred placed within them.

At the intersection of the nave of the church with the grand transept rises the tower, one of the principal ornaments of the building, commencing from four lancet arches turned upon four very beautiful piers and clustered pillars, which scarcely gives an idea of adequate strength. The height, from the pavement of the church to the top of the arch, is about eighty feet; thence the tower rises in three stories, the first of which is connected with the roof of the church: it is very generally imagined that originally a lantern or dwarf tower, rose only about eight feet above the ridge of the roof. It is evident from Price's Survey, before quoted, that the spire did not form any part of the original plan.[16]

The upper part of the tower of the church, with its buttresses and the spire, said to be the first constructed with stone, are supposed to have been erected in the reign of Edward III. It is known that King Henry VI. in the year 1417, granted a licence to the chapter to acquire lands to the amount of 50*l.* per annum, for the purpose of repairing the spire, which was found to be in a dangerous state. The faces of the two upper stories of the tower are enriched with buttresses, pinnacles, and tracery, the lower story having a more substantial appearance. At each angle of the main tower rises an octagonal turret, terminated with battlements, and capped with a small crocketted spire; immediately behind these, for the purpose of connecting the square tower with the octagonal form of the spire, are four tasteful architectural ornaments rising in pinnacles. At the base of the spire are also four openings crowned with tabernacles.

The walls of the tower of the church are about six feet thick

[16] On the north-western side of the Cathedral formerly stood a bell tower, coeval with the foundation, which was removed about the year 1790, in order to afford a better view of the church.

at their commencement; for a short height the thickness is reduced to two feet, and the upper part of the walls is five feet thick.

Four arches are turned from the angles of the tower to receive four sides of the superstructure. The spire, which is octagonal, rises from the centre of the tower nearly two hundred feet, in four divisions, separated by ornamental bands, each of the angles having ribs enriched with knobs, thickly arranged and continued round the bands; the whole height from the pavement of the church to the top of the cross is about four hundred feet.

It may not escape observation that the enrichments of the spire conduce in some measure to its beauty, although a contrary opinion has been advocated by an eminent critic in matters of taste, lately deceased: after admitting that Salisbury, the great archetype of spires, has never been equalled, Mr. Dallaway remarks, that the more beautiful specimens of a species of architecture, exclusively English, are extremely simple, and owe their effect to their fine proportions, unbroken by ornamental particles. Even that of Salisbury, he continues, gains nothing by the sculptured fillets which surround it, and those of the western front of Lichfield Cathedral are frosted over with petty decorations.[17]

There is a flight of stone steps leading to the top of the tower, and thence wooden ladders admit of an ascent to within forty-two feet of the cross, from which point is an exit by a small door, and iron rings are hence fixed on the outside, the only means of ascent to the capstone of the spire, through which the standard of the vane passes. The stone, of which the spire is constructed, is about two feet thick to about the height of twenty feet, thence it is only nine inches in thickness to the top; but nearly the whole interior of the spire is filled with timbers, very curiously and ingeniously contrived, and strengthened in several parts by braces of iron to sustain its vast altitude.

A settlement has taken place of the piers in the western sides of the tower, by which the upper part has declined. It was ascertained, in the year 1681, that the centre of the apex of the spire was twenty-two inches and three eighths out of the perpendicular from the middle of the base, but no variation has been taken notice of since.

[17] Observations on English Architecture, p. 125.

Price [18] mentions a custom which had prevailed from time immemorial. "In the Whitsun holidays a fair is kept within the close of Sarum, at which time it was customary for people to go upon the spire, there having been, as I am well informed, sometimes eight, or ten persons there at a time; but the late bishop, dean and chapter, put a stop to these practices, by which many lives were hazarded."

On the southern side of the church are the cloisters, muniment room, and chapter-house. The cloister, one of the finest ornamental enclosures in the kingdom, forms an exact square of one hundred and eighty-one feet nine inches in dimension within, by eighteen feet wide. The ambulatory is rendered beautiful, having large openings to the air, with the dividing mullion brought down to the floor. The eastern side of the cloister communicates by a vestibule and double doorway, the arches of which spring from a clustered pillar with carved capital, with the chapter-house, a strikingly elegant building both in form and finish. It is supposed to have been erected during the prelacy of Bishop Bridport, who died in 1262, the style of the sculpture and the architectural details being referable to that period. The room is octangular in plan, having a small clustered pillar in the centre, apparently sustaining the ramified ribs of the vaulted roof. It has eight large and lofty windows, all of which were formerly filled with stained glass, and the floor was originally paved with painted tiles; much of this ornamental pavement still remains. An arcade is carried round the lower part of the walls, and a deep stone plinth surrounds the interior, forming a seat for the canons, the part towards the east, and opposite the entrance, being raised for the bishop and dignitaries. In the spandrils of the arcade which rises above the seats of the chapter, is a series of historical subjects from the Old Testament, sculptured in bold relief, and several of the busts which terminate the labels of the arches are curious examples of art, exhibiting much character and expression. In the chapter-house is a curious wooden table, evidently formed and fashioned nearly six centuries ago, for the use of the chapter; it is a beautiful specimen of ancient furniture. The supports of this table consist of eight jambs, having detached columns, with capitals, bases, and bands of the finest detail;

[18] In his Survey, p. 61.

SALISBURY CATHEDRAL.

SOUTH EAST VIEW

there are also eight open pointed arches of graceful form; and it appears that the whole table was originally painted in diversity of colour and gilt.[19]

Over part of the eastern side of the cloisters is the Cathedral Library. The Library, which belonged to Old Sarum, was founded by Bishop Osmund, who was himself a great patron of learned men. The present library was originally built by Bishop Jewell, and was furnished with books by his successor, Bishop Edmund Gheast, in the reign of Elizabeth. Amongst the curious volumes now preserved is a beautiful copy of the celebrated Salisbury Missal, which was printed in 1527, and contains manuscript notes.[20]

There are numerous memorials in the cloister, and a tablet to Francis Price, surveyor and clerk of the works of this Cathedral, who died in 1753. He was author of a series of observations upon this church, and directed many repairs with great judgment. The Rev. John Ekins, D.D., Dean of Salisbury, who died in 1808, is also buried in the cloister.

Within the close, a space which was formerly surrounded by a wall, is the residence of the bishop, dean, canons, and the several

[19]The public taste having been directed to specimens of ancient furniture, by several modern publications, it may not be irrelevent to mention that there was also in the chapter-house a handsome old chair, made like a stall, with a moveable seat and carved knobs. This chair was supposed to have been constructed about the time of Henry VIth's reign, consequently was not so old as the table by two centuries. A particular description of both, by an artist of celebrity, is given in the Gentleman's Magazine for April, 1833.

[20] It is well known that the Liturgies compiled for the use of the churches of Salisbury, York, Bangor, Lincoln, and Hereford, were considered as the standard texts for the performance of divine service in the other Cathedrals. The ordinale, or complete service of the church of Salisbury, was instituted by Bishop Osmund, in the year of our Lord 1077. The *Use* of Sarum not only regulated the form and order of celebrating the mass, but prescribed the rule and office for all sacerdotal functions. It was also named the Consuetudinary, and in the fourteenth century was used almost all over England, Wales, and Ireland. The whole province of Canterbury adopted that particular form of prayer, and the Bishop of Salisbury was consequently precentor of the choir whenever the Archbishop of Canterbury performed divine service. The Cathedral Church of Salisbury supplies both curious and copious details in the history of its ancient service: no other Cathedral has preserved such a variety of books for its *Use* as Sarum. At the end of one of these service books of this church, printed by Caxton, it is stated, that "as no rule is set down which had not been thoroughly debated and approved by the canons of Sarum and other skilful men, and confirmed by their hands and seals, whoever shall observe those rules shall scarcely err in the service of God."

officers of the Cathedral. The deanery house is opposite the western front of the church, and at a little distance south-eastward from the Cathedral is the bishop's palace, a part of which was erected by Bishop Richard Beauchamp, about the year 1460. The palace has, since that period, undergone great change, but without entire demolition, and is an irregular building in different styles of architecture, having been enlarged or altered by almost every successive bishop of Salisbury. In the great hall of this palace Robert Sidney, Viscount Lisle, lord chamberlain to Anne, queen of James I., was created Earl of Leicester, on Sunday, August 2, 1618. In the great drawing-room of the palace is preserved an interesting series of episcopal portraits, from that of Bishop Brian Duppa, who was promoted to this see in 1641, to that of the Right Rev. Thomas Burgess, D.D., the present Bishop of Salisbury and Chancellor of the Order of the Garter.[21]

The gardens of the bishop's palace are on a large scale, comprising an area of several acres in extent, partly consisting of a lawn, with a canal in the centre, surrounded by a walk, and interspersed with fine large old trees.

The following stanza, by Dr. Heylin, conveys the popular idea of the vast extent of the Cathedral:—

> As many days as in one year there be,
> So many windows in this church we see;
> As many marble pillars here appear
> As there are hours throughout the fleeting year:
> As many gates as moons one year does view,
> Strange tale to tell, yet not more strange than true.

The uniformity of style in the architecture of this sublime and majestic edifice, it is admitted, adds greatly to the fine effect of the exterior appearance, yet it has been remarked, that the interior of this church is neither so grand, picturesque, or diversified, as that of many other Cathedrals. Time, by its slow and irresistible progress, has imparted to the edifice that sombre hue of antiquity

[21] King Edward IV. annexed the chancellorship of the Order of the Garter to the bishops of this see, but in the new statutes of the Order, made by King Henry VIIIth, the office was left solely at the king's disposal, and might be given to a layman. King Charles II., after the death of Sir Henry de Vic, restored it to this see, at the solicitation of Bishop Seth Ward, who, in 1671, was made chancellor of the Order of the Garter, being the first protestant bishop that held the office.

which makes the old age of buildings the period of their greatest beauty. Revolutions, political and religious, have stripped the church of its sculpture and paintings, but fashion has, within these walls, done more mischief than revolutions, and, in the assumed names of taste and improvement, has destroyed part of the original plan, and by a capricious change of the sites of its ancient monuments, has despoiled the Cathedral of some of its greatest ornaments. One of the principal alterations, made under the direction of Bishop Barrington, in 1789, by Mr. James Wyatt, was the opening of the Lady Chapel to the choir by the removal of the ancient altar and its screen, taking it for granted that the professors of architecture in the reign of Henry III. must have had false ideas of proportion, the Lady Chapel being then universally kept distinct from the choir. This supposed improvement could not, however, be completed without also removing two chapels, one on the northern side erected by Bishop Beauchamp, and one on the southern side by Lady Hungerford, both built in the fifteenth century: it was at the same time necessary to alter the level of the pavement, when several stone coffins, with perfect skeletons, were disinterred, supposed to belong to the early benefactors of the church. Many of the ancient monuments were removed, and have been ranged between the clustered pillars in the nave; two porches were taken down, and the openings closed up. There is, at this time, it is believed, but one opinion respecting the desecration which was then called improvement; another altar has been required to be placed on the site of the ancient one, at which the communion service is now performed; the altar at the extremity of the Lady Chapel being in consequence disused. One of the most injudicious alterations has been evinced by its inutility, and a regard for propriety has dictated a restoration of the choir to something like its former state.[22]

[22] A design for an altar screen, enriched with simple but appropriate ornaments, in the general style of the architecture of the Cathedral, has been made by Mr. Buckler, and is appended to the Rev. Stephen Hyde Cassan's Lives of the Bishops of Salisbury, 1824. The erection of a screen, formed with a view of concealing as little of the architecture of the eastern end of the church as possible, according to Mr. Buckler's plan, is very likely to be soon carried into effect; thus a partial view will be obtained of the Lady Chapel, and by separating it from the rest of the church it will be brought to a conformity with the ancient Cathedral arrangements.

The nave of the church, 229 feet in length, is light and lofty,[23] a view from the western end affords the finest display of its elegant proportion and admirable uniformity of design. The nave consists of ten arches on each side, springing from clustered pillars; over the arcade is a triforium, or gallery of communication, which is surmounted by the windows of the clerestory, that give light to the body of the church. Between the pillars of the nave are ranged, on either side, the monuments which have all been removed from other parts of the church. Against the western wall are two monuments, one to Thomas Lord Wyndham, of Finglas, who died in 1745, by Rysbrack, and the other to Daubigny Turbervillc, M.D., who died in 1696.

Beneath the first arch of the nave on the northern side, is a slab, without an inscription, said to be one of those tombs which were brought from the church of Old Sarum. Under the third arch, on the same side, are two monuments; the one, a basso relievo, represents a small figure in pontificals, and is said to be a tomb of one of the boy bishops or chorister bishops, formerly elected annually on St. Nicholas Day, in this church.[24] The other monument is said to be that of William, eldest son of the Earl of Salisbury, who was slain in Egypt, in the year 1250. An altar-tomb, under the fourth arch from the west, is without any inscription, and beneath the sixth arch is another altar-tomb of unknown appropriation. Beneath the seventh arch is a tomb of John de Montacute, son of William Earl of Salisbury, who died in 1388. Under the eighth arch is an altar-tomb which was removed from the Lady Chapel; it is ascribed to St. Osmund, bishop of this diocese, who died in the year 1099. The monuments under the two last arches of the nave are those of Walter Lord Hungerford and Sir John Cheney.

Under the westernmost arch, on the southern side of the nave is a monumental slab, brought from Old Sarum; beneath the third arch is a monument attributed to Bishop Joceline, who died in 1184, and whose remains were brought from Old Sarum in the year 1226. Under the same arch is the tomb of Bishop Roger, who died

[23] It is 81 feet in height, but not so high as that of Westminster Abbey Church by 20 feet.

[24] A particular account of the *Episcopus Puerorum*, is given in Hone's Every Day Book, vol. i.

in 1139.[25] The space within the next arch contains an altar-tomb without an inscription, and whom it was raised to commemorate is not known. Beneath the sixth arch is a tomb appropriated to Bishop Richard Beauchamp, son of Walter Beauchamp, of Powick, steward of the household to King Henry V., and brother of William Lord St. Amand; he was Dean of Windsor, and was master of the works at St. George's Chapel, the design of which edifice is attributed to him. He was constituted Chancellor of the Order of the Garter by King Edward IV., and died in 1481. His remains were removed from his chantry chapel at the eastern end of the church.[26] Under the seventh arch of the nave is an altar-tomb in memory of Robert Lord Hungerford, who died in 1459: beneath the next arch is the tomb of Charles Lord Stourton, who was executed in the market-place of Salisbury, in the year 1556, for murder. Under the ninth arch is the monument of Bishop Walter de la Wyle, who died in 1270; and the last in the series, upon the southern side of the nave, is the very interesting and curious tomb of William Longespee, Earl of Salisbury, the natural son of King Henry II. and Fair Rosamond; he died in 1226. Nicholas Longespee, one of his sons, was Bishop of Salisbury, and died at an advanced age, in 1297; he also was buried in this Cathedral.

Against the southern wall of the church is a monument and bust, in memory of Lord Chief Justice Hyde, who died in 1666; near which is a slab in memory of Bishop Alexander Hyde, who died in 1667. In this aisle was also interred Dr. Stebbing, Archdeacon of Wiltshire and Chancellor of this Diocese, who died in 1763.

The choir screen at the eastern end of the nave, was erected from designs by James Wyatt; but it is said to be composed of

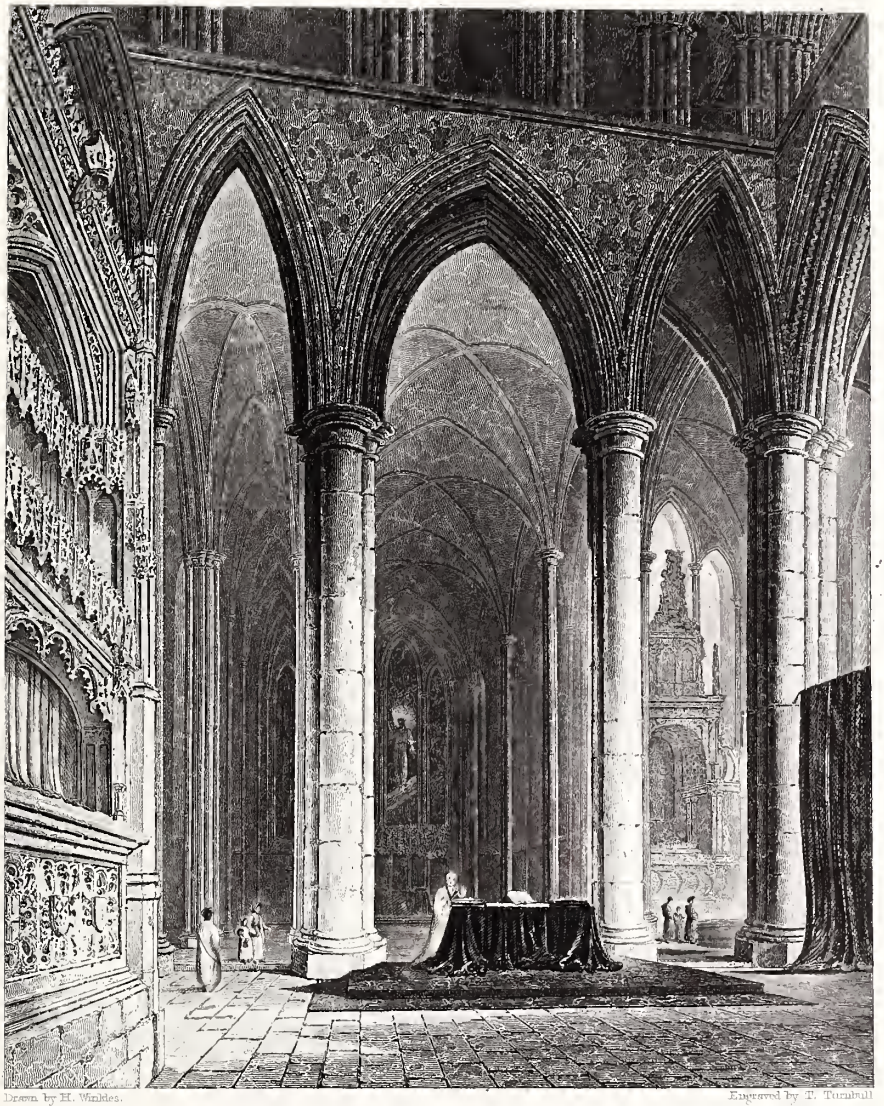
[25] It is related of this bishop that his first promotion in the church arose from the celerity with which he celebrated mass. "At a small church in Normandy, before Prince Henry, afterwards King Henry I., Roger, who was only a curate, ran over the prayers so expeditiously, that mass was ended before some thought it well begun; every one applauded him, and declared they never saw so dexterous a priest. He was desired by the prince to follow the camp, and was soon afterwards entrusted with the management of his household."—*Antiquitates Sarisburiensis*, p. 128.

[26] In the prosecution of the barbarisms, dictated by bad taste in the year 1789, within the walls of this venerable structure, it appears that the actual tomb of Bishop Beauchamp was wantonly broken, and that the present monument was then brought from the transept.

various parts of the Hungerford and Beauchamp Chapels, which were pulled down in 1789. In a gallery over this screen is an organ presented by his Majesty George III., built by Green.[27] The stalls and bishop's throne are of modern design, and there are but few ancient monuments in the choir. On the northern side is a tomb bearing the figure of a skeleton, without inscription; farther eastward is a monument ascribed to Bishop Robert Bingham, one of those eminent men who assisted in the erection of this church: he died in 1246, before it was entirely completed. The last object of interest on the northern side of the choir is the sepulchral chantry, erected by Bishop Edmund Audley; he died at Ramsbury, in 1524, and was buried in this chapel: this bishop was a patron of architecture, and besides rebuilding the choir of St. Mary's Church in Oxford, he also erected a chapel in the Cathedral of Hereford, from which see he was translated to Salisbury in the year 1502. Bishop Audley's Chapel is one of the few monuments in this church which has been suffered to remain in good preservation; it is a fine specimen of the taste which the founder possessed and encouraged, consisting of an open screen on its northern and southern sides, the walls of the chapel abutting against the pillars of the choir on the east and west. On the southern side of the choir the monuments of peculiar interest are ranged in the following order, and in corresponding situations to those on the opposite side. An altar-tomb, in memory of Bishop John Capon, formerly Abbot of Hyde and Bishop of Bangor, whence he was translated to Salisbury: he died in 1557. A monument of Bishop William de York, who died in 1256; and the remains of the Hungerford Chapel, erected in 1470, by Margaret, relict of Robert Lord Hungerford.

The eastern end of the choir is terminated by three fine arches springing from clustered pillars; the openings between the pillars were formerly closed by the altar-screen, which separated the Lady Chapel from the choir; over the arches is the triforium, and above it is a clerestory window of painted glass, of very ordinary merit.

[27] While the alterations were in progress the King visited Salisbury, and hearing that the means depended on the contributions of the gentlemen of Wiltshire and Berkshire, is reported to have said to Bishop Barrington, "I desire that you will accept a new organ for your Cathedral, being my contribution as a Berkshire gentleman."



Drawn by H. Winkles. Engraved by T. Turnbull

The subject designed by J. H. Mortimer, represents the elevation of the brazen serpent in the wilderness, and was executed by Pearson.

The Lady Chapel, now forming the eastern end of the choir, is very elegant in its architectural design; the vaulted ceiling springs partly from slender clustered pillars, and partly from single shafts of Purbeck marble, nearly thirty feet in height and only nine inches in diameter, a mode of construction which gives an extraordinary appearance of lightness to the building. At the eastern end is a painted window in three compartments, representing the Resurrection, designed by Sir Joshua Reynolds, and executed by Eginton: the want of effect in all modern painted windows arises from a pretended improvement of concealing as much as possible the joinings of the several pieces, and of using large, instead of small, squares of glass; neither are the colours sufficiently resplendent. It cannot be said of this window,

> Here rubies are and emeralds green,
> Here pearl and topaz bright.

In the aisles of the choir and Lady Chapel, and in the eastern transept, are the following monuments of eminent persons which occur in succession. A large slab commemorates Bishop Robert Wyvil; he died in 1375, and was buried near the bishop's throne. His monument is inlaid with intagliated brass, representing the castle of Sherbourne, in Dorsetshire, which formerly belonged to the bishops of Salisbury; the bishop himself is seen on the walls of the castle, while his champion in complete armour guards the entrance. Near this slab are other gravestones in memory of Bishop John Jewell, author of "An Apology for the Church of England," who died in 1571; and of his successor, Bishop Edmund Gheast, almoner to Queen Elizabeth, who died in 1577.

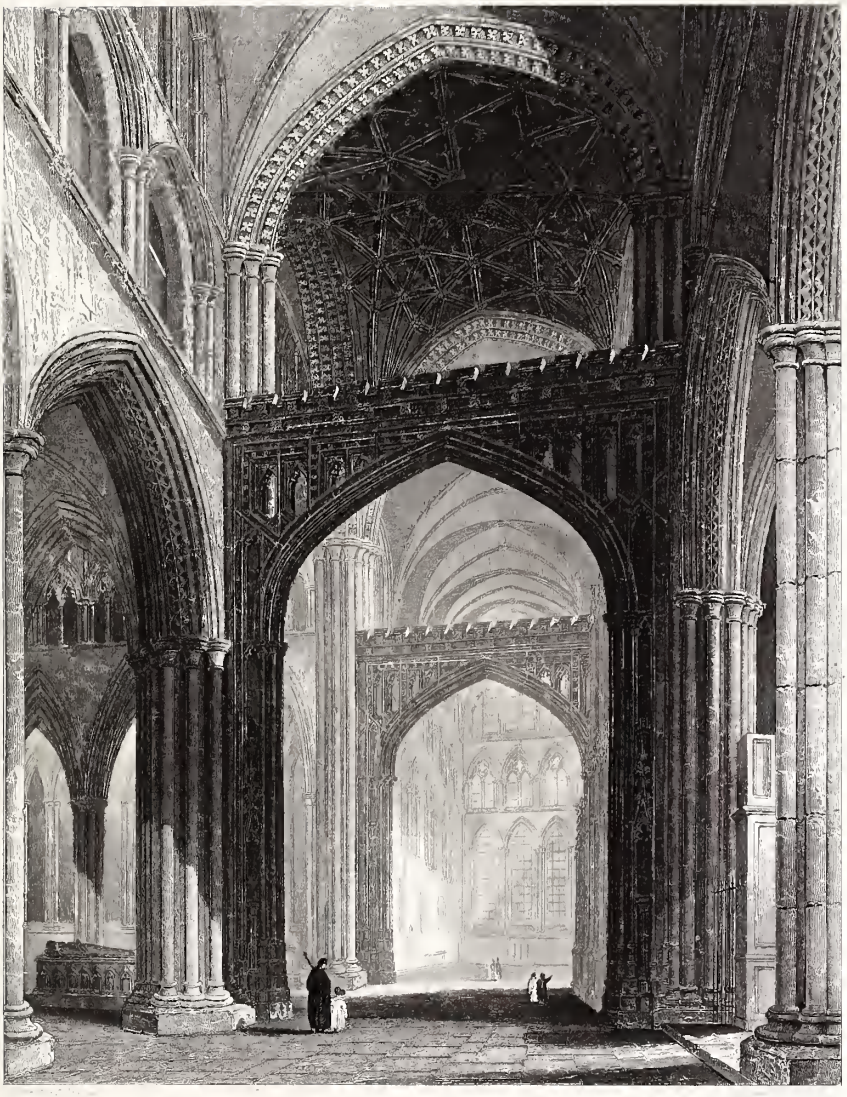
Besides an altar-tomb ascribed to Bishop Richard Poore, the founder of the Cathedral Church, there is also a monument commemorative of the Poore family, designed by the Rev. H. Owen.

A slab bearing a cross fleury, sculptured in relief, is supposed to cover the remains of Bishop Roger de Mortival, who died in the year 1329. The monument of Sir Thomas Gorges, of Longford castle, who died in 1610, is the last of particular interest on the northern side of the church.

On the opposite side are the following memorials of eminent persons, beginning at the eastern end of the south aisle, where is a tomb of Edward Earl of Hertford, who died in 1621, æt. 83. On this monument is sculptured his effigies and that of his countess, who was the sister of Lady Jane Grey, and died in 1563.[23] Near it is an altar-tomb ascribed to Bishop Wickhampton, who died in 1284, which is more probably that of William Wilton, chancellor of the diocese in 1506. A very singular and tasteful architectural monument in memory of Bishop Giles Bridport, who died in 1263, fills a space between two clustered pillars: and the last monument of interest in the southern aisle of the choir is that of Sir Richard Mompesson, of Bathampton, who died in 1701.

In the northern transept of the Cathedral is a monument beneath a canopy, assigned to Bishop John Blith, who died in 1499. Here are also several monuments for branches of the Harris family, ancestors and relatives of the Earl of Malmsbury; that of James Harris, the author of "Hermes," who died in 1780, was sculptured by J. Bacon, R.A.; a cenotaph to William Benson Earle, who died in 1796; and against the north wall is a monument to Walter Long, senior judge of the sheriff's court, London, who died in 1807, by J. Flaxman, R.A. In this transept is a monument appropriated to Bishop Lionel Woodville, who died in 1484. In the northern aisle of the choir is a memorial of the Rev. John Bampton, canon residentiary of this church, and founder of the Bampton Lectures. Near it is a monument of James Earl of Castlehaven, who died in 1769. In the southern transept is a tomb enriched with sculpture, attributed to Bishop Richard Metford, who died at Pottern in 1407; he left an annual sum for the reparation of the spire of this Cathedral. Against the wall is a tablet in memory of Robert Hay, brother of James Earl of Carlisle, who died in 1625; near it are monumental slabs to Bishop Thomas, who died in 1766, and Bishop Hume, who died in 1782. In the small transept is a memorial of John Clarke, D.D., dean of this church, who died in 1757; another to Bishop Seth Ward. Edward Youth, D.D., Dean of Salisbury, and Bishop Davenant, who died in 1641, are also interred here.

[23] John Duke of Somerset, who died in 1675, and Elizabeth Duchess of Somerset, who died in 1722, are also interred here.



SALISBURY CATHEDRAL

VIEW FROM SOUTH TO NORTH TRANSEPT

CANTERBURY CATHEDRAL.

SOUTH WEST VIEW

CANTERBURY CATHEDRAL.

Canterbury, the see of an archbishop, primate of all England and metropolitan, was the first established seat of episcopal power in Britain. Augustine, styled the apostle of the English, and the first Archbishop of Canterbury, was originally a monk in the convent of St. Andrew, at Rome, where he was educated under Pope Gregory, who undertook the conversion of the inhabitants of Britain. Soon after his consecration, that pope sent, A.D. 597, about forty monks as missionaries to this island, with Augustine at their head.

Christianity was not, even at this period, unknown in Britain, notwithstanding it had been much persecuted by the Saxons, and there were other circumstances highly in favour of the success of the mission. Ethelbert, the fifth king of Kent,[1] who embraced Christianity, and was baptized by Augustine, was united to Bertha, daughter of Cherebert, King of France, a Christian princess, who had stipulated for the free exercise of her religion in her marriage contract. The queen, sincere in her principles, was earnest in persuading Ethelbert to give Augustine and his followers a hospitable reception. He afterwards granted the city of Canterbury with its dependencies to Augustine, who had been invested with archiepiscopal dignity by Pope Gregory: the church of Canterbury was then made Cathedral, and dedicated to the name of Christ.[2]

Pope Gregory, surnamed the Great, at St. Augustine's request, afterwards sent over more missionaries, and directed him to constitute a bishop of York, who might have other subordinate

[1] The kingdom of Kent, founded by Hengist, A.D. 455, contained the whole county.

[2] The religious, in this kingdom, as well bishops as others, held their possessions by Frank almoigne, or free alms, to them and their successors for ever. By this tenure by divine service almost all the ancient monasteries held their lands; and by the same, the deans and chapters, and other ecclesiastical foundations hold their estates at this day; Frank almoigne being excepted in the statute of King Charles II. for abolishing tenures.

bishops, but in such a manner that Augustine of Canterbury should be metropolitan of all England. Augustine died in the year 604, at Canterbury, and was buried in the churchyard of a monastery called after his name, the Cathedral not being then finished; but after the consecration of that church his body was taken up and deposited within the northern porch, where it lay until the year 1091, when it was removed and placed in the church. Honorius, the fifth Archbishop of Canterbury, is said to have divided his province into parishes in the year 636; the earliest ecclesiastical division being that of a diocese, or circuit, of a bishop's jurisdiction.

Trithona, his successor, was the first English archbishop appointed to the see; his learning and piety are much extolled, and he received the honerary surname of Deus Dedit.

The Cathedral Church, which had suffered from the effects of a Danish invasion, and become unfit for the performance of divine service, was repaired by Archbishop Odo in the year 938; but in 1011 a numerous fleet anchored in Sandwich harbour, and Canterbury was destroyed by the rapacious Danes. The church was burned with the exception of the outer walls, and remained in a ruinous and neglected state till order was restored to the kingdom by Canute's accession to the throne in 1017, when the Cathedral was once more repaired.

Archbishop Livingus and his successor Ethelnoth received the most liberal encouragement under Canute, and the records of the times mention many valuable presents bestowed by the king upon the church; amongst others his golden crown, which was preserved at Canterbury until the Reformation. The Cathedral Church suffered by fire about the year 1067; and when Lanfranc, Abbot of Caen, was appointed Archbishop of Canterbury and primate of England by King William the Conqueror, he found the edifice in a ruinous state. Lanfranc, who was an architect as well as a prelate, pulled down the greater part of the building, and began its re-erection with arches of a bolder sweep, and columns of more elegant proportions.

This work was carried on under the direction of Prior Conrad, and during the prelacy of Anselm, successor to Archbishop Lanfranc. The taste and ability of the architects appear to have excited the wonder of their contemporaries. "Nothing similar,"

according to William of Malmsbury, "was to be found in England, either for the brilliancy of the painted windows, the splendour of the marble pavement, or the pictured roof which attracted the eyes of beholders." The Cathedral was dedicated to Jesus Christ by Archbishop Radulfus, A.D. 1114, and is ably described by Gervase, a monk of Christ's-church.[3] In describing the choir, which was more immediately the work of Prior Conrad, Gervase gives the details of magnificence, which was reported to King Henry as an example of profusion, and a waste of his liberal donations. The king's reply is tinctured with the unbounded veneration for the church which characterized that age. "If those treasures have contributed to the increase and glory of the house of God, blessed be the Lord that he has inspired me with the will to grant them, and that he has bestowed such grace upon my reign, that I am permitted to behold the increasing prosperity of my holy mother the church."

After the murder of Archbishop Becket, 28th Dec., 1170, the Cathedral Church was desecrated for one year, during which time divine service was not performed: the bells were fastened, the pavement turned up, the hangings and pictures removed, and dirt suffered to accumulate within the walls. The re-consecration of the church, after so memorable an event, led the way to an influx of benefactions and honours, strongly characteristic of the superstition of the age, and of the influence of the priests. The recorded lists of treasures which flowed in upon the death of the martyr in the cause of church dominion are admirable testimonies of its fame.

On the 5th September, 1174, the choir and other parts of the church were consumed by fire. The whole east end of the Cathedral was rebuilt between the years 1175 and 1180, under the direction of William of Sens, and of another architect of the name of William.[4]

After the death of Archbishop Hubert Walter, the animosity between the king and the convent of Christ's-church greatly increased. The Pope taking advantage of this division, gave directions to the monks to elect Cardinal Stephen Langton as

[3] He wrote a history of the Archbishops of Canterbury from St. Augustine to Archbishop Hubert Walter, who died in 1205. See *Hist. Anglican Script.* 10.

[4] This architect was an Englishman, the first of whom anything is known.

archbishop, without the customary royal license. The enraged monarch expelled the monks, who took refuge in Flemish convents, while the monks of St. Augustine's obtained possession of the convent and church. This finally led to passing a sentence of interdict upon the country, excommunication and despotism followed, and the king having neither fortitude to withstand nor ability to avert the storm, was compelled to an abject and pusillanimous submission to the court of Rome. These dissentions operated to prevent any improvement which might have been carried on in the structure of the metropolitan Cathedral. The erection of the Trinity Chapel and circular tower adjoining, for the reception of Archbishop Becket's reliques, engrossed the care and attention of the guardians of the church at this very period.

A costly shrine having been prepared for the canonized martyr, Saint Thomas of Canterbury, in the centre of the Trinity Chapel, the translation of his remains from his tomb in the crypt took place on the 7th July, 1220. This ceremony was graced by the presence of King Henry III., Pandulf, the pope's legate, Archbishop Cardinal Langton, the Archbishop of Rheims, and other prelates. The expense attending this ceremony was immense, the archbishop having provided refreshments, with provender for horses, along the road from London, for all who chose to attend. Conduits were dispersed about the city of Canterbury, which ran with wine, and nothing was wanting to give full effect to this triumph of priestly power. The upper part of Becket's skull, which had been severed by his murderers, was preserved by itself on an altar highly decorated, at the eastern extremity of the church, in the tower now called Becket's Crown. The festival of the Translation of St. Thomas became an anniversary of the highest splendour, attended by a grand display of the riches and greatness of the convent.[5]

A striking example of improvement in architecture is afforded by the east end of the Cathedral Church as it was rebuilt about the year 1180. "It is," says Dr. Milner, "an incomparable advantage in forming a right idea of the rise of pointed architecture in England, that we are possessed of an accurate comparison made

[5] It is to this festival we are indebted for one of the most curious as well as most ancient poems in the English language, "The Canterbury Tales," of Chaucer.

by Gervase, an intelligent eye-witness, between the choir built by Archbishop Lanfranc, and the same parts rebuilt at the distance of about ninety years afterwards. The most remarkable points of difference which he mentions are, that the pillars of the new choir were of the same form and thickness with those of the old choir; but that they were twelve feet longer; that the former capitals were plain, while the latter were delicately carved; that there were no marble columns in Lanfranc's work, but an incredible number in that which succeeded it; that the stones which formed the ancient arches were cut with an axe, but those of the new arches with a chisel; that the vaulting of the aisles of the choir was formerly plain, but now pointed, with key-stones or bosses; that the old choir was covered with a flat ceiling, ornamentally painted,[6] while the new one was elegantly arched, with hard stone for the ribs, and light toph stone for the interstices; finally, that there was only one triforium, or gallery round the ancient choir, while there were two round the modern one. The present state of the east end of this Cathedral corresponds with the account of Gervase. We still see large well-proportioned columns crowned with elegant capitals, nearly of the Corinthian order. Upon the abacus of these capitals rest the bases of slender marble columns, which mix their heads with other marble columns supporting the arches of the principal triforium. From their united capitals branch out triple clusters, which at a proper height form into ribs to sustain the groining. The arches on both the upper stories and in the groining are highly pointed, as are those also on the basement story, which latter sweep round the eastern extremity to form the apsis. In short, twenty years before the close of the twelfth century there was not a member of Anglo-Saxon architecture to be seen in the whole chancel and choir of this church, excepting the main arches of the crypt, which were probably so constructed from an idea of their being firmer than pointed ones."[7]

The Cathedral, situated near the north-eastern extremity of the city, was in early times surrounded by an embattled wall, said to have been raised by Archbishop Lanfranc, and which enclosed the

[6] As is now the case in the Abbey Church of St. Alban's.

[7] Milners's Treatise on the Ecclesiastical Architecture of England during the Middle Ages, p. 95.

whole precints of the church; amongst the many venerable and beautiful remains of architecture which this city contains, the precincts are far from being the least interesting. This boundary included three courts; the court of the church, the court of the convent, and the court of the archbishop. Part of the walls, which extended about three-quarters of a mile, yet remain, as also two of the gate-houses; Christ's-church gate, rebuilt in 1517, and the gatehouse of the priory, called Porta Curia, which is of Anglo-Norman architecture.

During the prelacy of Archbishop Peckham, many additions were made to the Cathedral under the direction of Prior Eastry; the choir screen is said to have been erected by him: its sculpture is particularly fine. He is also reported to have repaired the choir, and to have enriched it with carvings. He was prior of Christ's-church from the year 1285 to 1331. The revenues of the convent and church of a permanent nature, arising from the rich donations of land and other property it had received, were then very considerable; although from that period the donations to the church began visibly to decrease, and even Becket's shrine had almost gathered in its harvest. Many of the offices adjacent to the Cathedral were either constructed or enlarged during the time of the prelates, from Archbishop Reynolds, lord chancellor and lord treasurer, in 1313, to Archbishop Sudbury, who was advanced to the see in 1375.

In 1376 a great alteration was commenced by rebuilding the western transept; and under the direction of Archbishop Sudbury the nave of the church was pulled down in order to be rebuilt in the pointed style of architecture which then prevailed. The archbishop fell in an insurrection which happened in the early part of the reign of Richard II., and the work devolved upon his successor, Archbishop Courtenay, and was continued by Archbishops Arundel and Chicheley, under the superintendence of Prior Chillenden, who presided over the convent, and directed the works, for twenty years, and died in 1411.

Prior Molash, about the year 1430, furnished a large bell named Dunstan, to be hung in the tower recently erected at the south-western angle of the church, whence it obtained the name of Dunstan's Tower. Archbishop Arundel had previously raised a

spire on the north-western tower, and placed five bells within its walls. The tower afterwards bore the name of Arundel's Steeple.[8]

In the time of Prior Goldstone, who attained his elevation in 1449, the chapel of the Virgin Mary, now called the Dean's Chapel, was erected. He also completed the south-western tower of the church, which had been commenced by Archbishop Chicheley. Prior Selling, created in 1472, contributed greatly towards the embellishment of the building: he glazed the southern walk of the cloisters, and caused it to be painted with carols, or scripture texts.[9] The rebuilding of the magnificent central tower, called the Angel Steeple,[10] and afterwards Bell Harry tower, was undertaken by Prior Selling, in order that it might harmonize with the proportions of the recent erections. The tower was completed by his successor, the second prior Goldstone; and Cardinal Archbishop Morton, who had studied architecture as a liberal accomplishment, contributed largely to the work. Thomas Goldstone, who was prior of Christ's-church from 1494 till 1517, enriched the chapel of the Virgin Mary in the crypt, and furnished the design for the beautiful gate at the principal entrance to the close, which he nearly finished. He also gave costly hangings to adorn the choir.[11]

The choir and all the eastern end of the church appears at this time to have been hung with tapestry, superbly embroidered, particularly on high festivals. Describing St. Thomas's shrine, Erasmus says, "a coffin of wood which covered a coffin of gold was drawn up by ropes, and then an invaluable treasure was discovered: gold was the meanest thing to be seen there; all shone and glittered with the rarest and most precious jewels of an extraordinary size, some were larger than the egg of a goose; when this sight was shown, the prior with a wand touched every

[8] In the prints by Hollar and others, which illustrate the early histories of this Cathedral, the ancient campanile, or bell tower, at the north-western angle, is represented as crowned with a lofty spire. It was, however, taken down about the year 1704 and the whole town has lately been rebuilt.

[9] The cloisters of the Abbey of St. Alban's were about the same time also glazed, the pictures on the glass representing a series of scriptural subjects, with verses attached.

[10] "This tower," says Gervase, who described the Cathedral as built by Lanfranc, "is placed in the middle of the church, on the top pinnacle of which stands a gilded cherubim;" hence the appellation of the Angel Steeple.

[11] Part of which now decorate the Cathedral Church of Aix, in Provence, on high festivals.

jewel, telling the name, the value, and the donor of it." The stately pomp with which the feasts and solemnities of the archiepiscopal office were conducted was never more strikingly exemplified than at the enthronization feast of William Warham, in March, 1503, who was installed with very great solemnity, the Duke of Buckingham officiating as steward on the occasion. Archbishop Warham was Lord Chancellor for the first seven years of the reign of Henry VII.; but was made to feel the encroachments of Wolsey, then Archbishop of York, on the dignity of his see. One memorable difference between these archprelates arose from Wolsey's having a cross carried before him in the presence of Warham, and even in the province of Canterbury, contrary to ancient custom, which was that the cross of the see of York should not be advanced in the same place with the cross of Canterbury, in acknowledgment of the superiority of the metropolitan see.

In the year 1536 King Henry VIII. prohibited all high festivals of the Church between the 1st of July and the 29th of September, under a plea that the people were induced to neglect the harvest in order to attend them. This prohibition necessarily included the festival of the translation of St. Thomas, the period of the grand display of this convent's riches, and its anniversary of the highest solemnity. The patron saint was also ordered to be no longer commemorated in any manner, and the 7th of July to be considered in the church service as only an ordinary day; Archbishop Cranmer giving his support to the royal authority by supping publicly on flesh on the eve of the festival of Becket's translation, which was formerly observed as a solemn fast. In the following year the king issued an injunction, setting forth that Archbishop Becket, having been a traitor to his prince, was not to be esteemed or called a saint; that his images and pictures should be cast out of all churches throughout the realm; that his name should be razed out of all books, &c., on pain of imprisonment at his grace's pleasure. The destruction of his magnificent shrine immediately followed, and its treasures were appropriated to the king's use. The dissolution of the monastery of Christ's-church was finally effected on the 30th of March 1539; but most of its members were intended to be provided for in the new establishment of a collegiate church,

consisting of a dean and twelve canons, with other subordinate officers, having the same privileges as the convent. To this body the Cathedral was granted, together with all its buildings and gardens; the King reserving to himself the cellarer's hall and lodgings, westward of the cloister.

Queen Mary, zealous for the honour of the church whose cause she espoused, presented an altar screen to the chapter, which was erected in front of the Trinity Chapel, enclosing the choir. In the time of Queen Elizabeth persecution compelled many Flemish protestants to seek refuge in England, numbers of whom settled in the city of Canterbury. These were accommodated with the undercroft, or crypt, of the Cathedral, for the performance of divine service in their own language, according to their own forms.

Honoured and enriched by the gifts of pious benefactors, this venerable structure was at length doomed, in its turn, to suffer from the assaults of an infuriated populace, in those times when

> Dark fanaticism rent
> Altar, screen, and ornament.

In the year 1643, in consequence of an order of parliament, Richard Culmer, M.A., a minister of God's word, but commonly called Blue Dick, headed a band of enthusiasts, who undertook to purify the Cathedral Church. They went to work on the great painted window of the northern transept, which had been presented to the church by King Edward IV. In this window, it is stated, there were pictures of God the Father, Christ, and his twelve Apostles, besides large pictures of the blessed Virgin Mary in seven glorious appearances, figures of St. George, the patron of England, and other saints. Here also was represented, in full proportion, Archbishop Becket in his pontificals. The demolition of this figure of the cathedral saint and martyr was termed "rattling down proud Becket's glassy bones." But the destroyers, zealous in defacing whatever they found relating to St. Thomas of Canterbury and the Virgin Mary, spared the beautiful memorials of King Edward IV. and his family, which yet remain in the same window. The effect of this very fine specimen of art, even under its present

dilapidations, is most admirable; the details, delicately wrought, are calculated to bear even the closest examination.

At the same period the font, which was enriched with sculpture, and had been presented to the church by that munificent prelate, John Warner, Bishop of Rochester, and founder of Bromley College, was broken to pieces. Various engraved brasses and other ornaments were, at the same time, torn from the tombs, and the nave or body of the church was converted into a barrack for military.

After the Restoration of Charles II. the Cathedral was repaired, and new stalls were erected in the choir for the dean and prebendaries of the church, besides other requisites for the performance of divine service in a suitable manner. The stalls were constructed in the prevailing Italian taste, and were not in accordance with the general character of the architecture of the church. The stalls of the monks, with other ancient seats remaining in the choir, were taken down by order of the chapter in 1704, and were replaced by new ones; at the same time an archiepiscopal throne was given to the church by Archbishop Tenison. On the enrichments of the panelling, Gibbons, the celebrated carver, appears to have been employed.

In the year 1729 a Corinthian altar screen was substituted for that which had been presented by Queen Mary, and about the same time the chancel was paved with black and white marble; but the expense of both was defrayed, not by the prebendaries, but by legacies bequeathed for the purpose.

At the time of the extensive reparations of the Cathedral Church by Prior Goldstone, in the reign of Henry VIII., the exterior of the easternmost part, called Becket's Crown, had been intended to be altered, upon a plan corresponding with other improvements of the edifice, and was probably meant to have been surmounted by pinnacles. The progress of the work being suspended by circumstances attending the reformation of religion, it remained in an unfinished state till the year 1748, when Captain Humphrey Pudner contributed largely towards its completion, and the chapter have the credit, in expending the money bequeathed to them, of giving this part of the church something like a finished aspect.

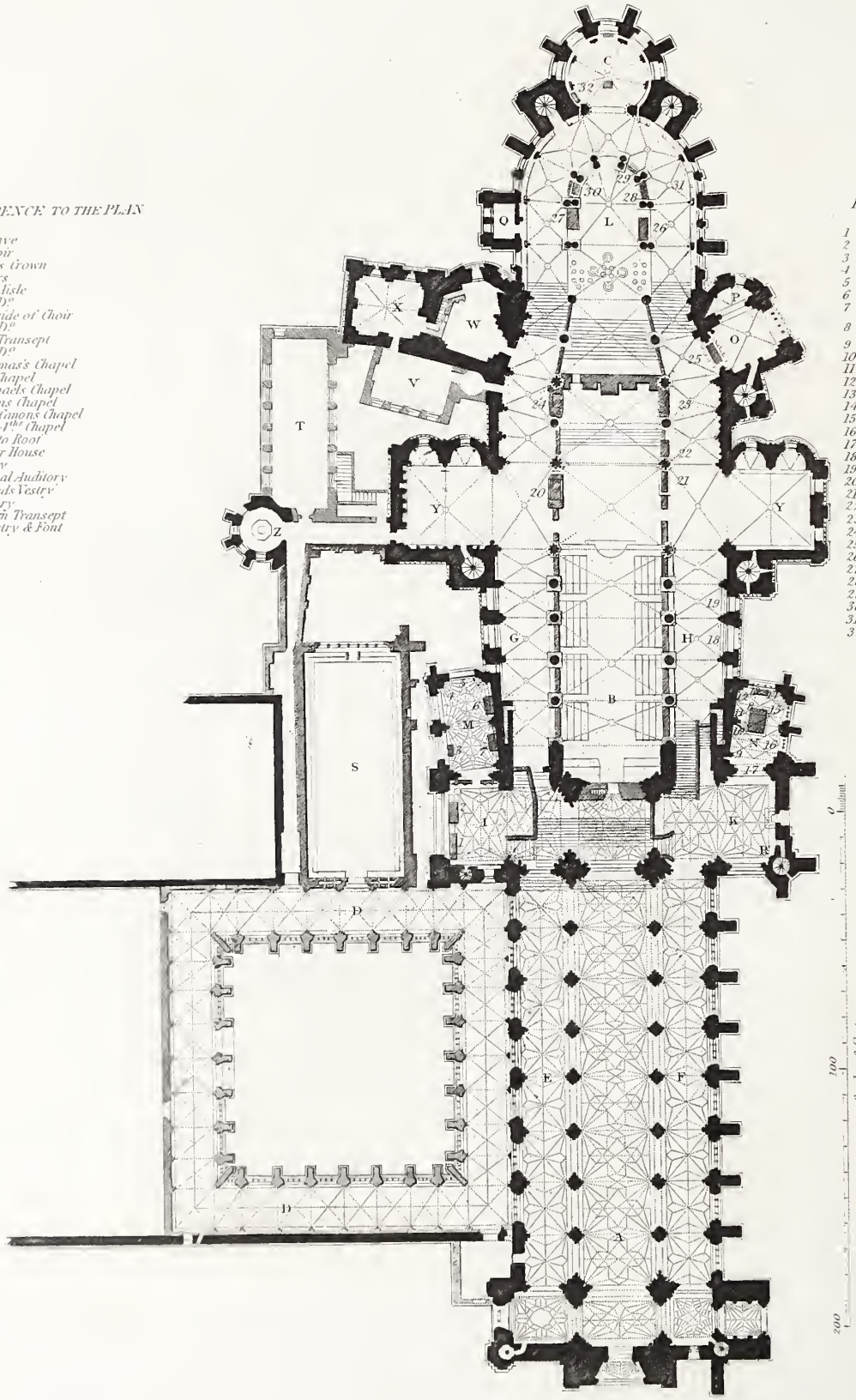
Time has now begun to show the mark of his resistless power upon the exterior of the Cathedral; the western transept, the

Drawn by Hablot Browne. Engraved by H. Wright.

CANTERBURY CATHEDRAL.

EAST END

CANTERBURY CATHEDRAL.



REFERENCE TO THE PLAN

A The Nave
B The Choir
C Beckets Crown
D Cloisters
E North Aisle
F South Dº
G North side of Choir
H South Dº
I North Transept
K South Dº
L St Thomas's Chapel
M Lady Chapel
N St Michaels Chapel
O Anselms Chapel
P Minor Canons Chapel
Q Henry 4th Chapel
R Stairs to Roof
S Chapter House
T Library
V External Auditory
W Prebends Vestry
X Treasury
Y Eastern Transept
Z Baptistry & Font

REFERENCE TO THE MONUM

1 Archbp Peckham
2 ——— Warham
3 Dean Rogers
4 ——— Bargrave
5 ——— Turner
6 ——— Boys
7 ——— Fotherby
8 Earl of Somerset / Duke of Clarence & their Ladies
9 Colonel Prude
10 S.T Thornhurst
11 Lady Thornhurst
12 Daine Dorothy Thornhurst
13 Miss Ann Milles
14 Archbp Langton
15 Sir G Rooke
16 Sir J Hales
17 F Godfry
18 Archbp Reynolds
19 Hubert Walter
20 Archbp Auchely
21 ——— Kempe
22 ——— Stratford
23 ——— Sudbury
24 ——— Bourchier
25 ——— Mepham
26 Edward the Black Prince
27 Henry IV & his Queen
28 Cenotaph of Courtney
29 Monu of Cardinal Chatillion
30 ——— Dean Wotton
31 ——— Archbp Theobald
32 ——— Cando & Archbp Pole

Scale of feet
0
100
200

northern side of the nave, with the arcade of the cloister, betray the perishable nature of the materials employed in their construction. Partial restorations have been made, and have been generally executed with reference to the character of the original design; instances of which may be mentioned as existing in the front of St. Anselm's Chapel, the gable of the eastern transept, the pinnacles surmounting the buttresses of the nave, and in various other parts; all of which are surpassed by the north-western tower of the church rebuilt from the ground; the first stone of this important structure was laid on 3rd September, 1832.

In every view of the city the Cathedral rises with magnificence; but on a near approach there is a great want of that space which is absolutely necessary to give due effect to a building of such magnitude. The Cathedral, although of less elevation than that of York, is perhaps more pleasing altogether, in consequence of its unrivalled central tower, 234 feet high and 35 feet in diameter. The tower, having two series of windows of most elegant design, is no higher to the platform than that of York Cathedral, but is greatly superior, owing to its beautiful proportions. The Cathedral of Canterbury is built in form of a cross, with a semicircular apsis, or eastern end; the total exterior length is 545 feet by 156 feet in breadth, taking its dimension at the eastern transept. The circular chapel on the east, called Becket's Crown, is a unique example in the plan of this church.

There are not many situations where even the parts of the Cathedral can be seen to advantage on account of the contiguous buildings. The northern side, from the earliest time, appears to have been closely enveloped by monastic offices, and the other sides of the church can only be partially seen. The exterior walls contain several enriched entrances of various antiquity, of which that leading into the martyrdom is the most distinguished by ornament, and was probably constructed by Prior Henry Eastry, in the reign of Edward I. This was the doorway by which the Archbishop formerly entered the church from the palace, excepting on occasions of peculiar solemnity.

From the martyrdom is a descent to the undercroft or crypt, one of the most interesting parts of the church; it is of greater extent, and more lofty than any other in England. The extreme

internal length of this curious and most beautiful structure is 230 feet from the western to the eastern end, and its breadth at the transept is 130 feet;[12] this also is cruciform in plan, and the principal part, 83 feet six inches from wall to wall, is divided into a nave and aisles by lines of short massive pillars supporting low arches upon the same plan as, and forming a support to, the choir above.[13] From the western extremity to the distance of 150 feet eastward is the oldest part of the crypt, but upon the subject of its precise date antiquaries do not at all agree. Its erection is with some propriety ascribed to Archbishop Lanfranc. The eastern part of the crypt under the Trinity Chapel is constructed with pointed arches, and the pillars vary in some degree from those more westward. The ancient capitals to the short and rudely formed pillars are enriched with fantastic devices, but it would be difficult to conjecture what these sculptures, existing in their original perfection, are intended to typify. Part of the groining of the arches has been painted, and the whole crypt appears to have been illuminated by lamps suspended from iron rings which remain at the intersection of the groins.

The chief object of attraction formerly was the chapel of the Virgin Mary, or, as it was called, the chapel of our Lady Undercroft, situated beneath the high altar of the Cathedral, and enclosed on either side by open screen work. The present state of this chapel presents a strong contrast to its ancient splendour; the only decoration now remaining is on the vaultings, which have been of a bright blue colour, ornamented with small convex mirrors rayonnated with gilding, and interspersed with gilded quatrefoils. In the centre are painted the royal arms, and as many as forty shields are emblazoned on the lower part of the arches.[14] The greater number appear to relate to the court of King Henry VI., but as there are many shields of antecedent and of subsequent date, it is probable that some alluded to earlier benefactors, and that

[12] Grimbald's crypt at Oxford, with which some points of similarity have been observed, is only 36 feet in length, by 20 feet 10 inches in breadth.

[13] The formation of the Flemish Church in the undercroft occasioned the breaking open windows by which it is lighted; these, and the entrance in front of the eastern transept, have contributed to weaken the building.

[14] These are, every one, particularly described in Willement's Heraldic Notices of Canterbury Cathedral.

Drawn by Hablot Browne, from a sketch by H. Winkles

CANTERBURY CATHEDRAL

THE UNDERCROFT

Plate 17

additions were made at different periods, in compliment to the more eminent contributors at the shrine of the Virgin Mary. Simplicity and strength characterize the whole extent of the undercroft, but the piety of individuals has caused the introduction of several richly-ornamented monuments. Leland, an antiquary of the sixteenth century, states that there were no less than ten archbishops of Canterbury buried in the crypt; some large marble slabs with indications of mitred figures yet remain, but no engraved effigies in brass are now to be found in any part of the Cathedral. Saint Dunstan, who died in the year 988, and of whom so many legendary stories are reported, is said to have been buried in the crypt of this church, and it is certain that a tomb of great height was erected to his memory at the western end, but was demolished at the Reformation.[15]

Archbishop Becket, who was murdered in the church in 1170, was also buried in the crypt. He was canonized two years after his death, and in 1221 his body was removed to a rich shrine at the eastern end of the church.[16]. The screen of the chapel in the crypt which originally contained his remains, is executed in a style of superior excellence. A defaced monument in the crypt, of Isabel, Countess of Athol, the daughter of Richard de Chilham, who died at Chilham Castle, in 1292, is the most ancient tomb of a lay person within the walls of this Cathedral.

The southern transept of the crypt was formerly a Chantry Chapel, founded by Edward, Prince of Wales, in 1363, who endowed it with the manor of Vauxhall, near London; the whole surface of the vaulting of this chapel is covered with intersecting ribs.

Joan, Lady Mohun, who died in 1395, is buried in the undercroft; her tomb, near the eastern end of the great crypt, contains

[15] The offerings at the shrine of St. Dunstan tempted the monks of Glastonbury to assert that they were in possession of his relics, which had been translated thither from Canterbury in the year 1012. Archbishop Warham caused his tomb to be opened April 20th, 1508, when a leaden coffin was found, and a small plate on the breast of the body contained in it, inscribed, Hic Requiescit Sanctus Dunstanus Archiepiscopus.—*Gostling's Walk*, p. 273; *on the authority of Somner, an antiquary of high character.* The archbishop then sent letters to the abbot and monks of Glastonbury, strictly charging them to desist from their pretensions.

[16] Two large volumes containing an account of the miracles wrought at his tomb were kept in the church.

her effigies under a canopy, and is said to have been constructed during her lifetime.[17]

One of the arches on the southern side of the Lady Chapel in the undercroft is occupied by a monument of Archbishop Cardinal Morton, who died in the year 1500. The semicircular sweep of the Anglo-Norman arch is enriched with canopied figures of saints, having also an inner moulding charged with his own device, the royal badges of the house of Tudor, and the Cardinal's hat. The effigies of the archbishop rest on an altar-tomb beneath this superb canopy; the whole is much mutilated. St. John the Baptist's Chapel, erected by Archbishop Cuthbert, is now walled up. That part of the crypt or undercroft which extends under the Trinity Chapel has eight large double columns and two slender pillars in the middle, some of the arches in this part are semicircular, and others pointed; there is also at the extreme eastern end another crypt under Becket's Crown.

Christ's-church Gate, the principal avenue from the city to the precincts of the Cathedral, was erected in the early part of the reign of Henry VIII., and is a singularly fine specimen of enriched Tudor architecture. The spandrils of both the large and small arches of the gatehouse are charged with the arms of Cardinal Morton, of Archbishop Warham, and of the Priory of Christ's-church: on the bosses of the vaulting to the archways are sculptured the badges of Priors Goldstone and Goldwell, and the arms of Wolsey, Archbishop of York. The massive wooden gates are also carved with the arms of the see of Canterbury impaling those of Archbishop Juxon on one side, and with the arms of the deanery of Canterbury on the other; above the arches is an inscription, still legible, denoting the exact period of its erection:

Hoc opus constructum est anno domini millesimo quingentessimo decimo septimo.

Above the inscription is a succession of compartments, containing shields of the Royal arms, and of those of several of the nobility

[17] On the verge of the slab was inscribed, Pour Dieu priez par lame de Johane Burmashe que fut Dame de Mohun. It is now almost obliterated as well as the arms which were painted in various parts.

and gentry of this county, thirteen in number. The whole front of this gatehouse is highly enriched with ornaments elaborately wrought in stone, but is much defaced.

The western front of the Cathedral Church is the work of Prior Chillenden, a skilful architect, in the reign of Richard II., who superintended the rebuilding of the nave, under Archbishops Arundel and Chicheley; the entrance on this front bears some resemblance to the great porch of Westminster Hall, which was erected at the same period. The very ancient campanile or bell tower, on the northern side,[18] has been lately replaced by a magnificent tower, corresponding with that erected at the expense of Archbishop Chicheley, on the southern side.

The bold graduated buttresses of the Chicheley tower are of very graceful proportion; the building, 130 feet in height, is surmounted by an embattled roof, and pinnacles rising nearly 20 feet above the parapet. The southern side of the nave is buttressed, and well lighted by eight lofty windows, having a similar number of openings in the clerestory between flying buttresses and pinnacles. At the base of this tower is the grand southern porch, a singular instance of such a position in cathedral architecture. The ceiling of this porch is ornamented by intersecting ribs handsomely disposed, and at each intersection is sculptured a shield of arms. The arms of Archbishop Chicheley being introduced, confines the period of its erection between the years 1413 and 1443, during which time he held this see; and from the other arms its date is decidedly fixed to about the year 1422. At the angles of the porch are grotesque water spouts.

The lower parts of both the western towers are open to the nave and aisles, and the ceilings of both are enriched with tracery. The great western window is filled with painted glass, chiefly figures of apostles and kings. The nave of the church is formed

[18] Known as Lanfranc's, although of earlier date, and was also called the Arundel Tower. This magnificent tower is particularly described in "A Treatise on Construction in Norman Architecture," written, it is believed, by Mr. Buckler, and printed in the Gentleman's Magazine for January and October, 1833. Canterbury (says the intelligent author) is still rich in the treasures of ancient architecture. But the destruction of its noblest and most interesting specimens, the Arundel tower, and a splendid relic of St. Augustine's monastery, has severed the chain of illustration belonging to the records of its architectural history.

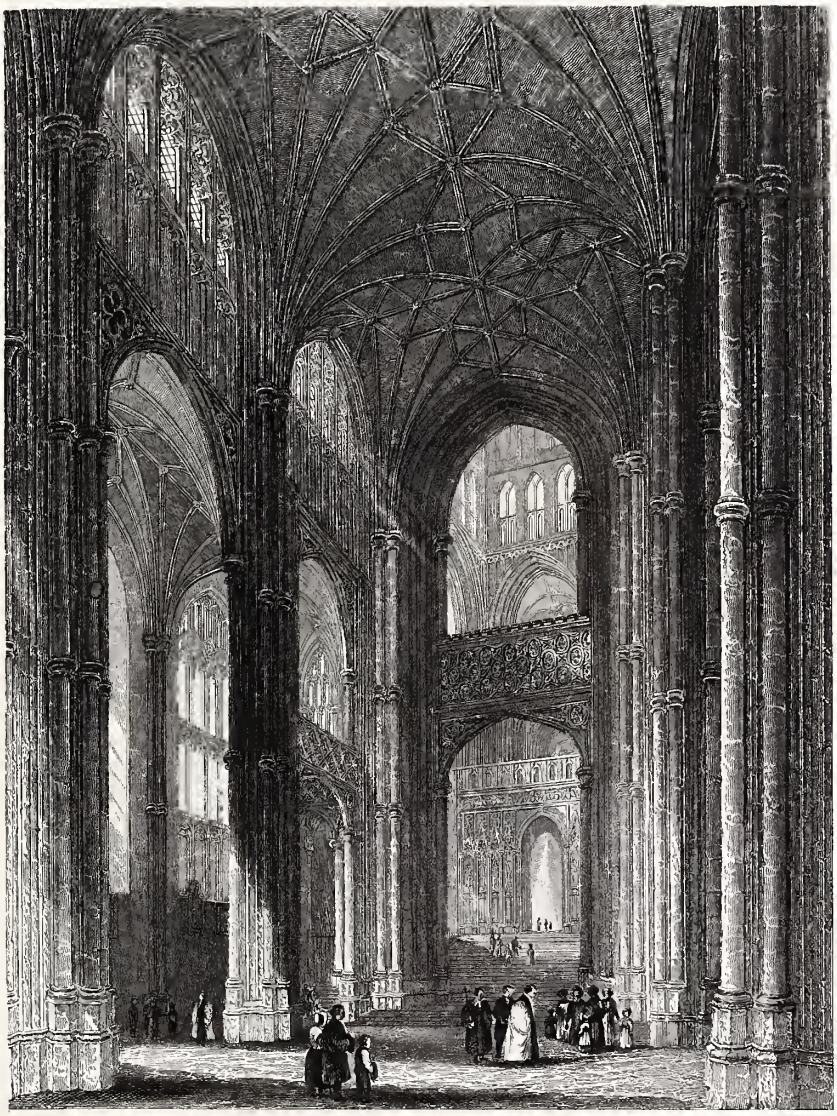
by a series of clustered pillars on each side, supporting pointed arches, above which are the clerestory windows, rendering it very light; the aisles are comparatively narrow. The shields of arms sculptured on the intersections of the vaulting ribs are evidently of the time of King Richard II., but those on the ceiling under the great central tower were put up at the latter end of King Henry VIIth's reign. The heraldic embellishments were carefully attended to in the restoration of the Cathedral, under the taste of the late dean, the Honourable and Very Reverend Hugh Percy, D.D. The undertaking embraced substantial repair in the most important points. Seven of the shields on the bosses of the nave were found to be totally defaced; on these were sculptured armorial bearings appertaining to the present dignitaries of the church; amongst these are the arms of Dean Andrews, under whom the restoration was commenced.[19]

Attached to the easternmost pillars of the nave are ornamented braces constructed by Prior Goldstone, to strengthen the angles of the central tower; they are pierced with quatrefoils, and bear the motto of the Prior,—Non nobis Domine sit nomini tuo da gloriam. Cardinal Morton contributed largely towards its erection. A flight of several steps leads from the nave to the choir and to the aisles, where also are steps leading to the Trinity Chapel. The various flights of steps and the different levels of the nave and transept constitute a peculiar feature in the architecture of this Cathedral.

The choir screen, one of the most beautiful in the kingdom, was erected by Prior Henry Eastry. In niches on each side the arch of entrance are statues of the kings of England from John to King Richard II., in succession. One of these holds the model of a church in his hand. The organ now placed in a gallery over this screen is the same that was erected for the commemoration of Handel in Westminster Abbey Church in 1784.

The choir with its aisles is remarkable for the peculiar character of the architecture, and interesting from the circumstance of its erection having been described by a contemporary historian, Gervase, of Canterbury. The Anglo-Norman imitations of Corinthian columns in the choir, and the pointed arches, are the earliest

[19] Willement's Heraldic Notices, p. 85.



Drawn by J. Parker. Engraved by [illegible]

CANTERBURY CATHEDRAL.

VIEW IN THE NAVE.

and most curious instances of the kind in the kingdom. In dimension the choir is 150 feet by 40 feet. The introduction of pointed arches, at the eastern end of the Trinity Chapel, appears, at first view, to have been intended principally to give a narrow division of the colonnade, the same height of arch as to a wider one, so as to preserve a uniformity in the line of columns: but as the choir contains both semicircular and pointed arches at various divisions on each side of the building, it is concluded, that at the period of its erection the architects were on the eve of bringing into general use a new style with pointed arches, but could not at once resign the semicircular arch, which had been so long considered as perfection in architecture. Between the architraves springing from the columns of the first story, rises a slender pillar, uniting with those forming the triforium, or gallery, on the second story, the arches of which take the pointed sweep. From the capitals of these pillars spring the ribs of the groins, on the third story, in which is another gallery, with pointed arches; these at the extremity, on either side, at the termination of the apsis, taking an extraordinary sweep at their springing from the pillars.[20]

The Trinity Chapel, situated eastward of the choir, may be regarded as one of the most singular architectural curiosities in England. The device of using double columns in this part of the building seems to have originated in a view to preserve lightness and gain additional strength. The foliage of the capitals of these double columns is sculptured with much taste and ability, and very ingeniously varied. The triforia are here continued, but owing to the contracted distance of the columns, the lower arches are exceedingly acute: the ornamental mouldings are principally the chevron and billet.[21]

The windows of this chapel, of painted glass, are interesting from their antiquity, and from the extreme brilliancy of the colours; but they are so complicated in their design, that considerable time would be employed in the investigation and description of them.[22] They consist of a variety of circles and squares, each containing

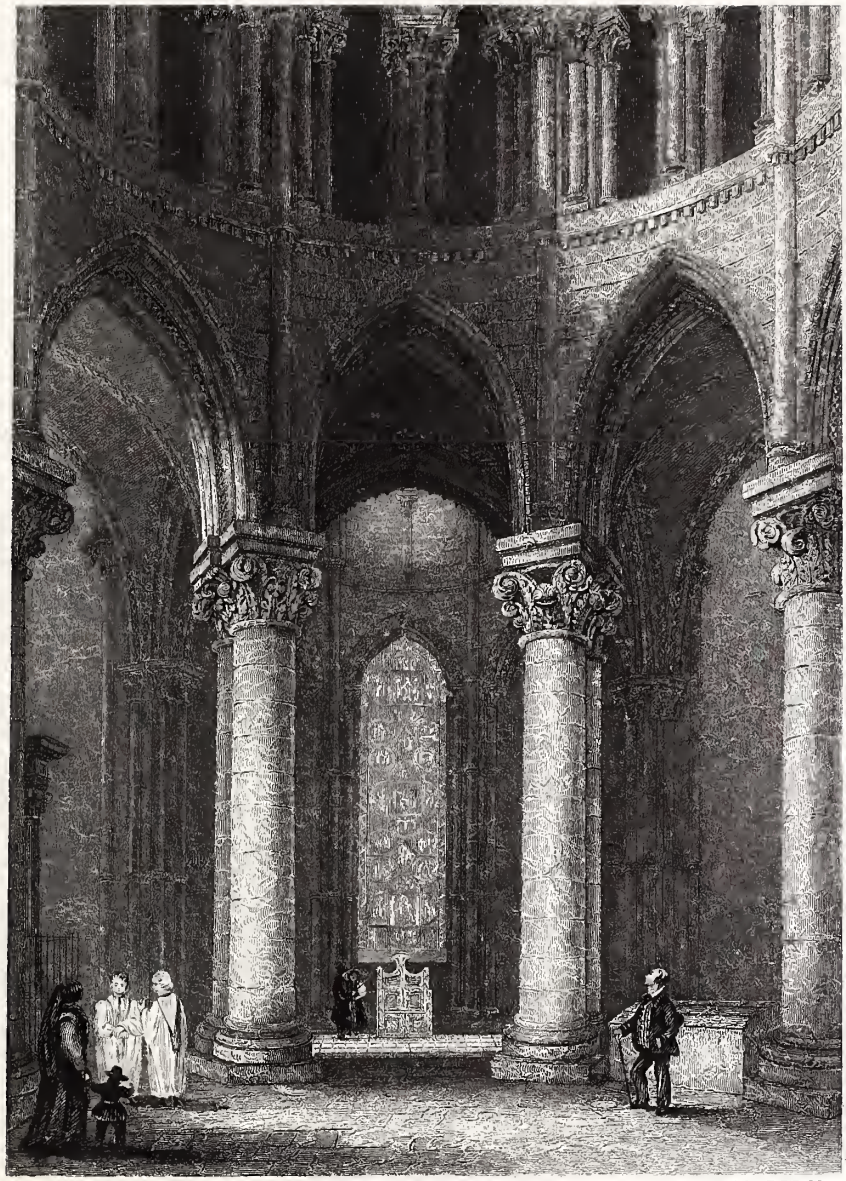
[20] Carter's Ancient Architecture of England, p. 32.

[21] Woolnoth's History and Description of Canterbury Cathedral, p. 71.

[22] Gostling, in his "Walk in and about the City of Canterbury," explains many of the subjects by means of a diagram, p. 190; and a further elucidation will be found in Batteley's edition of Somner's "Antiquities of Canterbury," 1703.

an historical subject, chiefly from the Old Testament; but the passion of Saint Thomas of Canterbury, with the legend of his miracles, is said to form a part. Richly ornamented borders, composed of the same brilliant colours, are so interwoven with the pieces of history, that the appearance of the whole, although extremely splendid, is confused. Labels with a name, or circumstance, inscribed, denote the particular subject; as over a walled castle is to be observed BABILONE: but, from the great height of the windows, and the size of the letters being small, are not sufficiently legible to develope the chain of history intended to be conveyed by their means. These windows present some of the finest specimens of the early state of the art of painting on glass in the kingdom, having been probably executed in the reign of Henry III.; they are chiefly composed of what is termed pot-metal, glass stained in the manufactory, the outlines and shadows being formed by the lead divisions, and the faces only painted.[32] The windows on the southern side of the chapel, and in the aisle of the choir on the same side, have been mutilated, and are nearly all plain glass: but those on the northern side having been better protected externally by the contiguous buildings, have suffered much less from wanton destruction. In the Trinity Chapel is a tesselated pavement, the only indication of the shrine of St. Thomas-à-Becket; there are also some very curious large tiles, with figures, representing the signs of the zodiac, rudely designed, and of very early execution. On the northern side of Trinity Chapel is a chantry, erected for the purpose of containing an altar, at which mass might be said, for the repose of the souls of Henry IV. and his queen: it is a beautiful little structure, vaulted and lighted by two windows. The extreme eastern end of the Cathedral Church is formed by a circular chapel, called Becket's Crown. The same style of architecture is here preserved in the triforia, but the supporting columns are converted into slender clusters, attached to the wall between semicircular headed openings; the ribs of the ceiling, springing from these clustered pillars, meet in the centre in a sculptured boss. The walls of this chapel were formerly

[23] A re-arrangement of these curious windows, which would require additional glass, would very much improve the effect.



Drawn by Hablot Browne for Winkles Cathedrals Engraved by B Winkles

CANTERBURY CATHEDRAL.

BECKET'S CROWN

painted in fresco, part of which is to be seen, representing St. Christopher, over the monument of Cardinal Pole. Here is a marble chair, formerly used in the ceremony of the enthronization of the archbishops of Canterbury.[24]

From the northern arch are entrances to the prebends' vestry, formerly the chapel of St. Andrew, the treasury, or deposit for reliques, and auditory. A passage from the eastern transept, on this side the church, leads to the baptistry; recesses in this transept formerly contained altars to St. Martin and St. Stephen. The situation of the baptistry militates against the idea of this being its original destination. Baptism, a ceremony of initiation, was customarily performed near the western entrance of churches and even in the porch. This building, which is octangular in its plan, was probably part of the prior's lodgings. The small windows are all filled with painted glass, exhibiting little mitred figures, with crosiers, etc., not anatomically correct in their proportions, the heads of all being somewhat too large. The old font, before mentioned, is here preserved, the broken fragments having been collected by Somner the antiquary, who carefully restored it, in the reign of Charles II. Eastward of the baptistry is the Cathedral library, erected on the site of the prior's chapel.

The northern transept is called the Martyrdom; and the precise spot, before the altar of St. Benedict, where St. Thomas-à-Becket was slain, is marked on a marble slab in the pavement. In the Martyrdom King Edward I. was married to Margaret of France by Archbishop Winchelsea, in the year 1299. In the great northern window of painted glass are figures, in the upper compartments, of prophets, apostles, and canonized bishops, in splendid costume; beneath are portraits of King Edward IV., Queen Elizabeth Widvile, Richard Duke of York, etc.: the background of the King's portrait is *per pale, murrey, and blue, semé of roses argent, rayonnated or.*[25] On the eastern side of the Martyrdom is our Lady's, or Jesus Chapel, but usually called the

[24] The archbishops are now generally enthroned by proxy, and without pomp.

[25] The stone work, at the back of the stalls, in the southern aisle, was formerly painted in stripes of the same colours, and ornamented with the royal badge. Of this decoration a very careful drawing was made by Mr. William Deeble, about the year 1815. The whole is now obliterated.

Dean's Chapel, from its containing the monuments of several of the deans of Canterbury. The screen of open arches, surmounted by canopies, is a beautiful ornament. In this chapel are two windows towards the north, and one in the east, all of which are finely adorned with sculpture round the mouldings. The eastern window is surrounded by vine-leaves and grapes; in it are several circles of stained glass, containing armorial badges of the Bourchier family, besides the quarries of glass which are ornamented with the Bourchier knot and the device of Woodstock. The mother of Archbishop Bourchier was the daughter and heiress of Thomas of Woodstock, Duke of Gloucester, and this badge appears to have been adopted in allusion to the archbishop's descent.

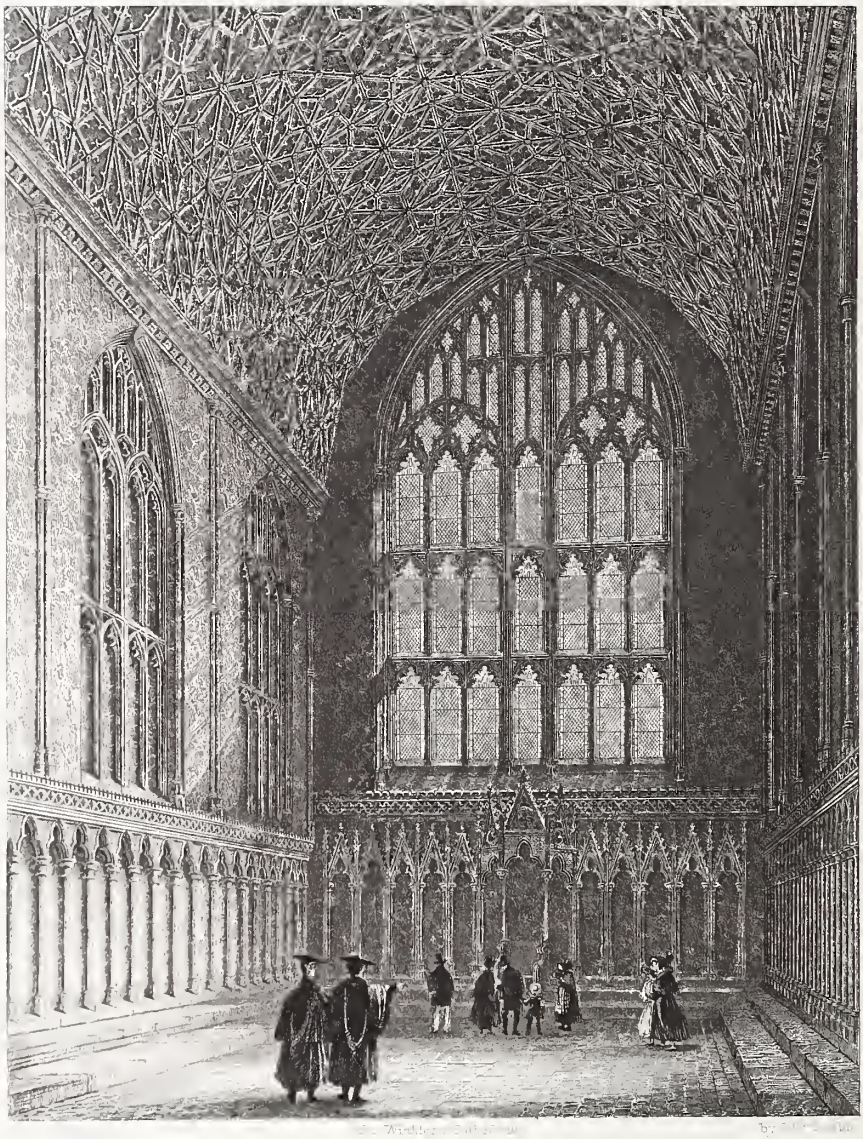
The cloisters of this Cathedral, differing from the usual arrangement, are situated on its northern side, having an enriched doorway leading from the Martyrdom. The ambulatory, 134 feet in dimension, is vaulted with a series of converging groins, having at the intersections of the ribs either bosses, composed of those beautiful varieties of foliage common in pointed architecture at an early period, or shields, sculptured with the arms of the benefactors to the church, in number eight hundred and eleven. These were originally emblazoned in their proper colours, and the whole, when perfect, must have produced an extraordinary splendid effect. The arms on these shields appear to have been selected in commemoration of King Henry IV., his family, the dignitaries of the church, the principal nobility, and those persons who, induced by their connection with the church, or county of Kent, had contributed towards the creetion of this beautiful cloister, presenting an interesting memorial of the great and powerful landed proprietors of that period. The southern walk of the cloister, less likely to be intruded upon by the conventual attendants, was formerly appropriated to meditation and prayer, and was glazed by Prior Sellinge, who, in order to fix attention upon devout subjects, painted the walls with texts of scripture. The area of the cloister is used as a cemetery, and various monumental tablets are affixed to the walls.

The eastern walk of the cloister opens upon the chapter-house, a lofty apartment, ninety-two feet by thirty-seven feet in dimension, having on either side a continued series of pillars and arches, rising

Drawn by R. Garland. Engraved by [illegible]

CANTERBURY CATHEDRAL.

VIEW FROM THE CLOISTERS



from the stone seats, upon which the monks formerly sat in full chapter. At the eastern end is a throne, or enriched stall, for the prior. The erection of the chapter-house appears to have been in progress during the time that intervened from Prior Eastry to Prior Chillenden. At the eastern and western extremities are corresponding windows, bearing the name and arms of Chillenden; that on the west contains some remains of its original painted glass, in figures representing the orders of the hierarchy, inscribed Cherubim, Seraphim, Angeli, Archangeli, Virtutes, Potestates, Dominationes. On the northern side the surface of the upper wall is broken by four panelled arches, corresponding to windows opposite which give light. The ceiling forms an elegant vault, enriched with gilded ribs on a white ground, having roses, stars, and shields at the intersections. Here also are heraldic embellishments, at the points of the windows and on the ceiling, the last parts that were completed, and are of King Henry IVth's time. All the upper part of the chapter-house was the work of Chillenden, while the original stall-work, which surrounds the base, was the erection of his intelligent predecessor Prior Eastry. The floor of the room is formed chiefly of large monumental slabs of marble, stripped of their brasses, which were removed from the nave of the church.

The western transept on the southern side of the church contains St. Michael's Chapel, the ceiling of which has ribs enriched with gilding and heraldic ornaments referring to the Duke of Clarence and Earl of Somerset; it is supposed to have been erected in the time of Archbishop Sudbury. More eastward is another transept and St. Anselm's Chapel, having the lower part of the arch, which divides it from the southern aisle, filled up with the tomb of Archbishop Mepham.

There are monuments remaining in this church of the following archbishops of Canterbury, most of which are placed, either at the entrance to or around the choir, some in the southern aisle, and others on the north side. The tomb of Archbishop Theobald, who died in 1162, against the wall of the southern aisle of the Trinity Chapel, contains four quatrefoils, in each of which is a head in alto-relievo, said to represent the ecclesiastical preferments of

Theobald to the successive dignities of prior, abbot, archbishop, and legate.

The monument of Archbishop Hubert Walter, who died in the year 1207, fills a recess beneath a window in the southern aisle. The effigy of the prelate is very much mutilated. The tomb of Archbishop Cardinal Langton, who died in 1228, is singularly fixed in the wall of St. Michael's Chapel, and is marked with a sculptured cross on the top.

The monument of Archbishop Peckham, who died in 1292, against the northern wall of the Martyrdom, has an enriched canopy and ornamented basement; the effigy of the archbishop is of oak, and was most probably originally covered with metal.

The effigy of Archbishop Walter Reynolds fills a recess in a window of the southern aisle; it is defaced.

The monument of Archbishop Simon Mepham, who died in 1333, fills the arch of entrance to St. Anselm's Chapel in the southern aisle. In the quatrefoils of the canopy the four evangelists are curiously represented; both the screen and sarcophagus are designed with taste.

The canopied effigy of Archbishop Stratford, who died in 1341, lies on a tomb in the southern aisle, against the high altar of the church. Slender buttresses, crowned with pinnacles, divide the canopy into three principal arches, each again subdivided by two small buttresses into three florid canopies. The front of the sarcophagus is enriched with arches springing from clustered pillars and pedestals, formerly sustaining figures.

The monument of Archbishop Sudbury, who was beheaded in 1381, is in the northern aisle, nearly parallel with the altar; it bears no effigy, but is surmounted by a sumptuous canopy of very elegant architectural design, but now much mutilated.

The cenotaph of Archbishop Courtenay, who died in the year 1396, and was buried at Maidstone, is in the Trinity Chapel. It consists of an altar-tomb enriched on the sides with blank arches, upon which rests a figure of the archbishop with his hands raised in the attitude of prayer.

The monument of Archbishop Chicheley, founder of All Souls College, Oxford, who died in the year 1443, is in the northern aisle. It was erected during the lifetime of the prelate, and exhibits

Drawn by Hablot Browne. for Winkles's Cathedrals

CANTERBURY CATHEDRAL

VIEW OF St ANSELM'S CHAPEL

his effigy robed in pontifical vestments, the minutiæ of which, as the pall, ring, jewels, &c., are studiously expressed; the hands as usual are joined and elevated, and the pastoral staff lying between his right arm and body is surmounted by a cross patée. At his head are attendant angels, and at his feet two kneeling monks, with books open before them. The sides of the tomb, or table, are pierced with arches disclosing a cadavar. Over the tomb is a flat canopy resting on two piers, each having three faces and a double tier of niches, once containing figures of the twelve apostles. Most of the original figures were demolished at the time of the Reformation, and others have since been substituted. The comparatively modern cast of character in these figures has subtracted from the air of originality which graced this interesting record of departed greatness. The society of All Souls College have recently, with exemplary care, rescued this monument from a state of decay, and restored its pristine exuberancy of decoration.

The monument of Archbishop Kemp, who died in 1454, is placed in the southern aisle fronting the eastern transept; the tomb is without an effigy, but is surmounted by a rich and elaborate canopy of three arches, on the top of which is a cornice of angels standing, each between two shields.

One of the most chaste and elegant monuments in the church is that of Archbishop Bourchier, who died in 1486. It is in the northern aisle: the tomb is large, and of considerable height, adorned with niches and canopies. Over the tomb is an arch, the soffit of which is delicately enriched. The outer edge of the arch is sculptured with flowers and knots alternately, and the cornice with shields of arms and other decorations. The monument is crowned with an open screen of richly tabernacled niches, separated by open arches, and a cornice of foliage.

An open chantry in the northern transept, or Martyrdom, commemorates Archbishop Warham, who died in 1534. It contains an altar-tomb supporting an effigy, and is surmounted by an architectural canopy. This monument was repaired in 1796, at the expense of the dean and chapter. On the lower part of the tomb are shields, on which the arms have been painted in a style highly inconsistent with the date of its erection, and in some instances differing from the original charges.

On the northern side of Becket's Crown is a tomb in memory of Cardinal Archbishop Pole, who died in 1558, the last Archbishop of Canterbury interred in this church; the monument is perfectly plain, but was formerly painted in fresco.

There are numerous monumental remains of royal and eminent personages in the various chapels of this Cathedral; the most remarkable and interesting are those in Trinity Chapel, of Edward Prince of Wales, called the Black Prince, who died in 1367, with his effigy of brass, gilt and burnished. It is an altar-tomb, of marble, the sides and ends of which are enriched with quatrefoil panels and copper shields enamelled, bearing the arms of the prince, and the motto Houmont,[26] alternately with three golden ostrich feathers, on a black ground, each quill passing through a scroll inscribed Ich Dïene. The head of the prince rests on his helmet; at his feet lies a lion; the margin of the canopy, over the tomb, is charged with fleur-de-lis and leopards' faces.[27] The monument of King Henry IV., who died in 1412, and Queen Joane of Navarre, his second wife, who died in 1437, is an altar-tomb of alabaster, richly sculptured, and was originally gilt and painted; on the top are the cumbent effigies of Henry and his queen, robed. Over the tomb is a canopy, enriched with painting and gilding, and bearing the arms of the king. The kneeling figure of Dean Wotton, who died in 1566, is also a very remarkably fine piece of sculpture. He was Privy Counsellor to King Henry VIII., Edward VI., Queen Mary, and Elizabeth; and was regarded as an eminent statesman.

[26] This motto is composed of the German words *Hoogh*, high, and *moed*, mind, which united with *Ich Dien*, I serve, implied a loyal devotion to a superior, and claiming to himself a lofty magnanimous spirit. Of these mottoes the prince was specially tenacious.

[27] There still remains in the chapel a very beautifully-wrought shield, and a surcoat, which are said to have been worn by this prince; they bear the same charges as the just-a-corps of the effigy, excepting the label, which is omitted in both of them. To these also belong a helmet, covered with the red chapeau and faced with crimson, on which stands the golden lion, the label of cadency again omitted.

for Winkles's Cathedrals

Engraved by H. Winkles

[illegible] CATHEDRAL.

[illegible] VIEW

YORK CATHEDRAL.

The Cathedral[1] of York is believed to have been erected on the site of a wooden church or oratory, founded as early as A. D. 627, by Edwyn, King of Northumberland, and dedicated to St. Peter by Paulinus, the first bishop of York, one of the missionaries sent by Pope Gregory, to preach christianity in England.[2] The church was afterwards constructed with stone, and was completed by Oswald, the successor of Edwyn in the kingdom of Northumberland, about the year 642. St. Wilfrid, who is better known as the founder of the churches of Ripon and Hexham, repaired and adorned the church of York about the year 720, but in 741 it was destroyed by fire. The church was rebuilt by Archbishop Egbert, and was demolished by the Danes, together with the greater part of the city.

The first archbishop after the Norman conquest, Thomas, a canon of Bayeaux, who was also chaplain to king William, acquired the title of fifth founder, by rebuilding his Cathedral on a grander scale than had hitherto been adopted.[3] The church of Durham, the only see besides York in the north of England, was rebuilt about the same time.[4] The existence of this church was but of short duration, for, in the year 1137, the building was destroyed

[1] It is usually called York *Minster*, which implies a church served by monastic clergy; a church belonging to a monastery, as were Beverley Minster and Ripon Minster.

[2] Ethelburga, the daughter of Ethelbert, king of Kent, had accepted the hand of Edwyn, who had promised that she and her attendants should enjoy their faith unmolested. Paulinus accompanied the princess to Edwyn, and within less than thirty years after the arrival of Augustine, at Canterbury, the province of Northumbria exchanged idolatry for christianity.—*Turner's History of the Anglo-Saxons.* The archiepiscopal see of York was instituted in the time of Paulinus. Pope Honorius, in the year 634, sent this prelate the pall, and expressly granted the archbishops of Canterbury and York the mutual power of consecrating each other. It was during the prelacy of Archbishop Thoresby, and in the reign of Edward III., that the Pope determined a long contested claim for superiority, by his decree that the Archbishop of York should bear the title of Primate of England, and the Archbishop of Canterbury Primate of all England.

[3] A great many of the Anglo-Saxon churches are said to have been totally consumed by fire; this, at least, was the pretext for rebuilding them in the Anglo-Norman reigns.

[4] The Bishopric of Carlisle was afterwards founded by King Henry I., in 1133; and that of Chester by King Henry VIII., in 1541.

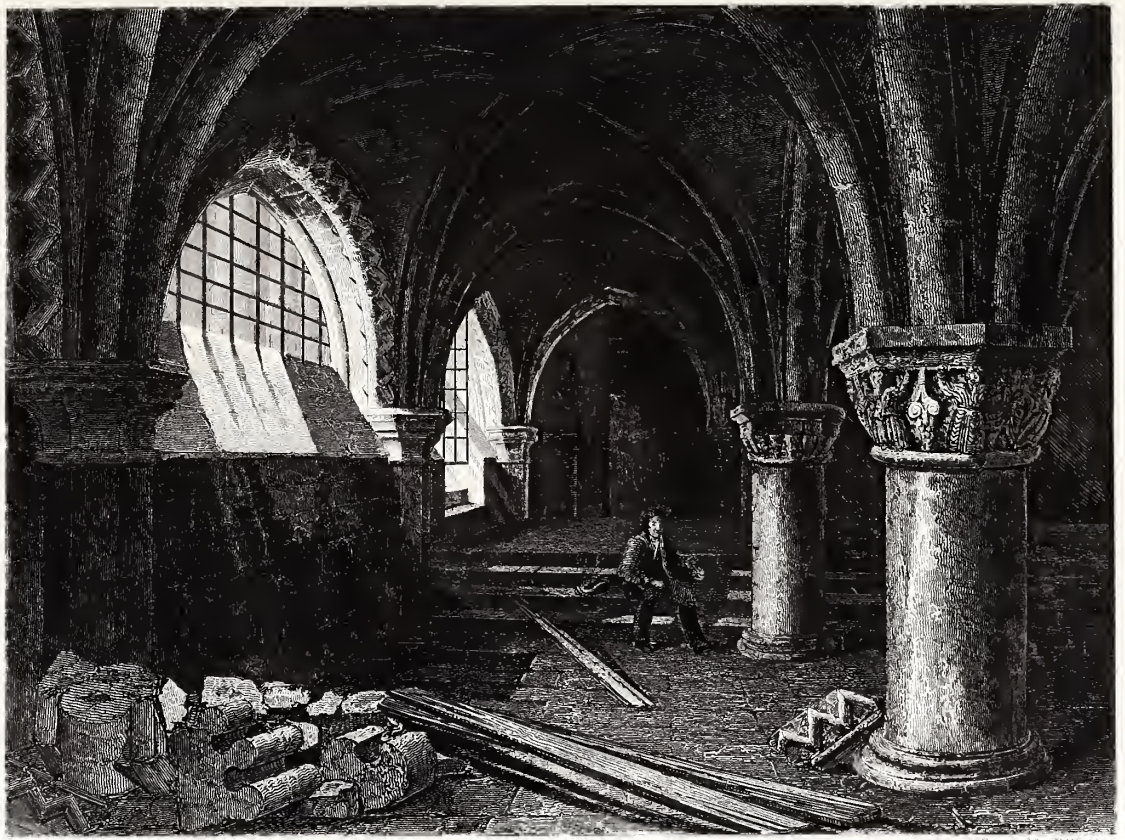
by an accidental fire, together with St. Mary's Abbey, which had been rebuilt by King William Rufus, and thirty-nine parish churches. The Cathedral, after this event, lay in ruins for more than thirty years. In 1171 Archbishop Roger began to rebuild the choir with its crypt, and lived to complete it.[5] The crypt, undoubtedly the work of Archbishop Roger, is very interesting as a specimen of Anglo-Norman architecture, consisting of a series of massive pillars, which stand within the space of those of the choir; these are ornamented in spiral lines, and have smaller pillars attached to them, for the springers of the stone roof, which was destroyed with the ancient choir.[6]

In the year 1227 Archbishop Walter Grey commenced the erection of the southern transept, and the northern transept was completed in the year 1260 by John Le Romain, treasurer of the church, in the reign of Henry III. He also erected the tower of the Cathedral. His son, John Le Romain, who became Archbishop of York in 1285, laid the foundation of the nave on the 7th April, 1291. This part of the church was completed by his successor, Archbishop William de Melton, who was also treasurer and chancellor of England. The materials for building the nave of the Cathedral were furnished by Robert de Vavasour, who granted the free use of his quarries, near Tadcaster, not only for the building, but for the future reparation of the Cathedral; and by Robert Percy, who gave his wood, at Bolton, to be employed in the timber-work of the roof.[7] Archbishop John Thoresby laid

[5] Edwyn's wooden church is thus noticed in *Gent's History of York*:—"He caused a little church to be erected of boards and timber, where formerly stood the temple of Diana, or, as some say, Bellona, which he devoutly dedicated to the honour of God and St. Peter, and was therein baptized on Easter Sunday, in the year of our Lord 627." The site of the Cathedral was tradionally that of a Roman temple, and accident has at length confirmed the fact; the fall of the timbers, during the fire in 1829, broke through the floor of the choir, and discovered the curious crypt below. A further considerable portion of the Anglo-Norman church was exposed, and, closely connected with it towards the west, the lateral foundations of a Roman temple.—*Lockwood's History of the Fortifications of York*, p. 10.

[6] A plan and architectural drawings of this crypt were made in 1832, by P. F. Robinson, Esq. It is chiefly remarkable for its extraordinary massiveness, the pillars being about seven feet high, and nearly the same in circumference; they are enriched with Anglo-Norman sculpture, and some walls apparently of Roman structure, with herring-bone brick work, intersect the foundations.

[7] The memory of these early benefactors to the church is preserved by statues in the buttresses, which were renewed in the year 1813.



Drawn by H. Winkles. For Winkles's Cathedrals. Engraved by B Winkles

YORK CATHEDRAL.

THE CRYPT

Drawn by Edwd Browne for Winkles's Cathedrals Engraved by Wm Woolnoth

YORK CATHEDRAL.

VIEW OF THE CHAPTER HOUSE

the foundation of the present choir on the 29th July, 1361, and towards the building, Walter Skirlaw, then archdeacon of the East Riding, largely contributed: the stones were procured from the archbishop's palace at Shireburn, which was demolished for the sake of the materials. The lantern tower was, at the same time, rebuilt, and bears the arms of Skirlaw on sculptured shields; other parts of the edifice were finished under the superintendence of Archbishop Bowett, and the western front appears to have been erected by John de Birmingham, treasurer of the church; his name, with the figure of a bear, is sculptured on the western face of the southern tower.

The erection of the elegant chapter-house is generally ascribed to Walter Grey, archbishop in the reigns of John and Henry III., but it is probably of more recent date. On comparing the architecture of the chapter-house with that of the Cathedral, it is found, that the style of the windows and of the buttresses, as well as the introduction of grotesque figures on the parapet of the chapter-house, is very similar to that of the same parts of the nave or western end of the church, which was founded in the year 1291; and that some of these peculiarities are not to be found in that part of the church which was built either prior or subsequently to the western end. The date of the architecture of the chapter-house may, with good reason, be fixed at the period of King Edward I. On one of the pillars is inscribed a Latin sentence, in golden letters, UT ROSA FLOS FLORUM, SIC EST DOMUS ISTA DOMORUM.[8]

A very careful restoration of the Cathedral, preserving the original beauty of the decorations, under the sanction of Dean Markham, had been ably executed by Mr. Shout, the master-mason, when great part of the interior of the church was destroyed by fire on the 2nd February, 1829.[9] The restitution of the choir was entrusted

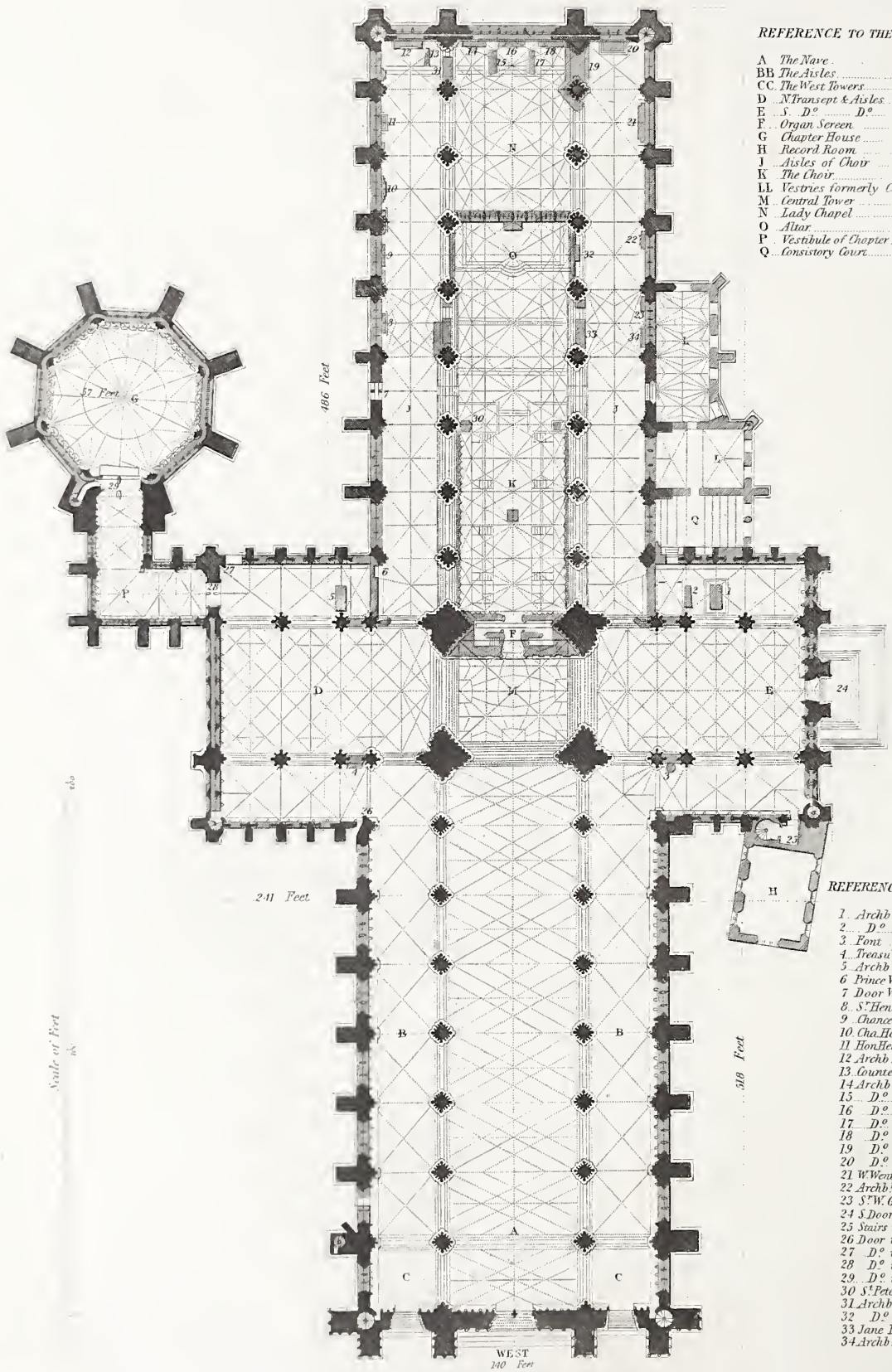
[8] There were formerly paintings in the ceiling, coeval with the building, some of the most ancient in the kingdom.

[9] It was discovered about seven o'clock in the morning, when nearly the whole of the wood-work of the choir was in flames, which, in about an hour, reached to the roof, and the spectacle, by nine o'clock, was truly awful. Great fears were entertained for the eastern window, but the approach of the fire was stopped by sawing asunder the timbers of the roof, and, by about twelve o'clock, it was subdued. The entire roof of the choir, about 222 feet in length, was demolished, together with the wood-work of the choir, and the organ. This fire was the work of an incendiary, named Jonathan

to Sir Robert Smirke, the expense of which was defrayed by public subscription. The architect's first object was to give security to the fabric, and it was found necessary to rebuild the walls above the arches of the choir, and restore the cornice and battlements. The altar-screen is entirely new, but it is moulded and enriched in the same manner as the old one, the same style of execution having been adopted in the sculpture. Every part of the roof of the choir is constructed with teak, supplied by government, from the stores of well-seasoned timber in the dock-yards, experience having proved the extraordinary strength and durability of teak-timber, in situations where oak and other wood has failed. All the lead with which the new roof is covered, was procured from the mines of the Greenwich Hospital estates. The principal or solid part of all the moulded ribs of the ceiling of the choir is made of teak, forming a strong and durable frame over the whole of the vaulted area; the mouldings upon the ribs are an interior lining attached to the frame, and are made of a light American wood. This mode of construction, besides possessing great strength, enabled the architect to have the surface of the complex curves of the vaulting formed in a better manner than they were originally made, and admit of the removal and replacing of any part of the mouldings should it ever become necessary from accidental injury. The form of all the ribs, their curves, and manner of intersection, are restored, in every respect, according to the original framing of the ceiling. The designs for the highly enriched and elaborate carved-work of the stalls and seats of the choir were made under the superintendence of Mr. Wild and Mr. Mackenzie, who formerly, on several occasions, had made accurate drawings of these and many other parts of the Cathedral, including the richly-ornamented screens, which extend from the stalls to the altar, inclosing the

Martin, a religious enthusiast, who concealed himself, after the evening prayers, behind the tomb of Archbishop Grenefield, in the eastern aisle of the north transept. It being Candlemas eve, the ringers, as usual, rang their peal, after the service, and left the church, not at all conscious of the presence of the enemy they were locking within its walls. It was not until about half-past two that Martin commenced his operations, in the choir, and having seen their successful issue, he made his escape, by means of ropes' from the window in the western aisle of the north transept. The incendiary was subsequently tried at the assizes, and acquitted on the ground of insanity, caused by religious fanaticism, but was sentenced to perpetual imprisonment in St. Luke's Hospital in London, where he died some time ago.

YORK CATHEDRAL.



REFERENCE TO THE PLAN.

A *The Nave*
BB *The Aisles*
CC *The West Towers*
D *N. Transept & Aisles*
E *S. D.º* *D.º*
F *Organ Screen*
G *Chapter House*
H *Record Room*
J *Aisles of Choir*
K *The Choir*
LL *Vestries formerly Chapels*
M *Central Tower*
N *Lady Chapel*
O *Altar*
P *Vestibule of Chapter House*
Q *Consistory Court*

REFERENCE TO THE MONUMENTS.

1 *Archb.p Grey.*
2 *D.º Kimeton*
3 *Font*
4 *Treasu.r Hazley*
5 *Archb.p Grenfield*
6 *Prince William de Hatfields Effegy*
7 *Door Way & Monument of Dean Higden*
8 *S.r Hen. Bellasis*
9 *Chancellor Swinburn*
10 *Cha. Howard E. of Carlisle*
11 *Hon. Hen. Medley D.r J. Dalby & S.r G. Saville*
12 *Archb.p Sterne*
13 *Countess Cumberland*
14 *Archb.p Freeven*
15 *D.º Rotherham*
16 *D.º Matthews*
17 *D.º Sewals*
18 *D.º Sharp Dean Finch & his Bro.r D.r*
19 *D.º Bowett & Hon. T. W. Wentworth*
20 *D.º Piers*
21 *W. Wentworth E. of Stafford & D.r Burgh*
22 *Archb.p Lomplugh & Archb.p Hutton*
23 *S.r W. Gee*
24 *S. Door*
25 *Stairs to Record Room*
26 *Door to N. Transept*
27 *D.º to E. Aisle of D.º*
28 *D.º to Vestibule of Chapter House*
29 *D.º to Chapter House*
30 *S.t Peters Pump*
31 *Archb.p Scrope*
32 *D.º Dolben*
33 *Jane Hodson*
34 *Archb.p Savage*

choir on each side. The tabernacle work over the prebendal seats was carved in London, well seasoned oak having been collected for the purpose in Holland.[10]

The new carved-work, both in wood and stone, is allowed to be exquisitely beautiful and correct, with a single exception in the stalls; the surmounting pinnacles, it has been remarked, bear no resemblance whatever to their originals, which tapered with remarkable delicacy of proportion up to the point where the finial commenced; the new pinnacles shoot above the rest of the canopies, and are without substance, and also without distinction of finial.[11]

The ground plan of the Cathedral is in the usual form of a cross, and is of very considerable dimension, the extreme length from east to west, being about 515 feet, and extending from north to south, at the transept, about 240 feet.[12] There are three grand entrances on the western front, one in the southern transept, which is that most frequently used, and an entrance in the northern transept formerly the communication with the ancient archbishop's palace, which stood on this side the church.[13]

The exterior of York Cathedral, although built at different and distant times, from the reign of Henry III. to that of Henry VII., and comprising a period of more than 250 years, presents a general uniformity in the architecture, and without being distinguished for an elevated site, has an imposing and magnificent appearance amidst the buildings of the city.[14]

[10] Sir Robert Smirke's Report on the Repairs, 1830.

[11] Gentleman's Magazine for 1833.

[12] York is usually called the largest of the English Cathedrals, but in length it appears to be exceeded by the churches of Ely, Canterbury, and Winchester, and equalled by that of Lincoln.

Bishopsthorpe, or Thorp upon Ouse, the present archiepiscopal palace, is situated two miles southward from the city. It was originally erected by Archbishop Walter Grey, in the reign of Henry III. Archbishop Rotheram, the lord chancellor, enlarged the palace in the early part of the reign of Henry VIII. It was nearly rebuilt by Archbishop Drummond, from designs by Thomas Atkinson, of York, about the year 1769, when much of the stone used in the structure was brought from Cawood castle, another ancient seat of the archbishops, on the banks of the Ouse, near Selby.

[13] Many of the exterior ornaments are of a comparatively modern date, with the more ancient parts of the fabric. The western towers, those gems of the building, were not added till the reign of Henry VII., and to the same period the ornamented battlement which surmounts the gable must be attributed. The exterior ornaments of the choir are of a date equally late.—*Carter's Reply to Whittington's Survey of the Ecclesiastical Antiquities of France, Letter* 6.

The western front, the most remarkable feature of this venerable edifice, has been compared with the celebrated façade of Rheims Cathedral for richness, sublimity, and beauty of architectural design;[15] it is certainly not surpassed by that of any church in England in its fine proportions, chaste enrichments, or scientific arrangement; but unluckily its situation is very unfavourable for obtaining a good general view. Notwithstanding the perfect harmony that pervades this unparalleled architectural design, the masonic construction of this part of the building is evidently of different eras. The front of the church, erected in the reign of Edward II., is divided into three grand parts by massive graduated buttresses enriched with tabernacle-work on every face.[16] The elevated gable, concealing the roof of the church, is covered with ornamental tracery of the most florid character, having the ridge beautifully terminated with a perforated battlement, the successive gradations of which are crested with a central pinnacle in exquisite taste. The three entrances upon this front are deemed not disproportioned to the grandeur of the elevation; the openings are deeply splayed with numerous shafts, whence flowered mouldings with leaves in the grooves, spring from enriched capitals.[17] The central porch, opening to the nave, like many other western entrances of churches, is subdivided into two openings by a clustered pillar, but in the space, beneath the deep recess of the arch, is a circular window of six lights, which is an unusual, if not unique enrichment of the porch. The whole of the space, on each side of the entrance, is entirely filled with canopied niches for statues, in two tiers, leaving no part of the surface of the building unornamented. The magnificent western window, over the porch, is divided into eight lights by upright mullions, which, in the upper

[15] In the Gentleman's Magazine for 1809, there is an elevation of this front drawn by Carter.

[16] This was the age of most richly ornamented buttresses; those on the western front of York cathedral are amongst the most worthy of selection.—*Dallaway's Discourses on Architecture in England.* p. 55.

[17] The Cathedrals of York, Lincoln, and Ely, contain, at this time, not only the most exquisitely wrought and variously designed specimens of sculpture, and minuter carving, but those which remain to us in the greatest perfection. The patterns are composed of geometrical figures with forms of foliage, all very delicately finished. *Dallaway*, p. 49. The same author also speaks in high terms of the western front of York as most beautiful in point of proportion and finishing.

YORK CATHEDRAL.

WEST FRONT

part, beautifully diverge into what has been not unaptly called flamboyant tracery, a mode of construction peculiar to the fourteenth century. The outer mouldings of this large window are continued by crockets on the gable-formed heading, which also is filled with ornamental tracery, and is terminated by an exuberant finial. The sides of the window, between the large buttresses of the towers, consist of four courses of tabernacle-work, the lowest having recessed niches for statues. The towers of the western front, forming the two side divisions, rise to the height of 196 feet from the level ground.[18] Above the porches of entrance to the aisles are two tiers of windows; those on the first tier assimilate in architectural design with the central window, having ornamental tracery in the upper division, and the gable termination. The windows on the second tier are more plain in their design, and are without the gable finish which distinguishes the lower windows. In the spaces between these windows is a course of tabernacle-work, headed with a perforated battlement, and behind the parapet is a gallery of communication. The two great towers of this front rise from the line of the second tier of battlements, having a large window on each of the faces. The angles of each tower and sides of the windows are bounded by buttresses, in continuation of those which are their main support; they terminate at the upper cornice or course of mouldings, above which the parapets, at the summits of the towers, are composed of tasteful perforated battlements, farther enriched with pinnacles at the angles, and in the centre of each side. At the several springing of the canopies, and the moulding course supporting the battlements of the upper parts, are forms of sculpture partaking of a different character from that of the main front; the mouldings used in the enrichment of the towers are larger and fewer, and it will not fail to be observed, that the mullions of the windows are divided by a transom, and consequently do not rise in one perpendicular line from the base to the springing of the tracery, as in the windows of the lower tiers.

The southern front of the Cathedral presents three grand archi-

[18] The western tower or spire of Strasbourg is 474 English feet in height, being more than twice as high as the highest pinnacle of the towers of the western front of York Cathedral.

tectural divisions, in the nave, transept, and high choir, besides the face of the western tower, and the Louvre tower in the centre of the edifice.

The line of the nave of the church is in seven divisions or bays made by very elegantly formed buttresses, rising above the parapet of the aisles to the height of 101 feet from the ground, and enriched with open tabernacles for statues.

The windows of the southern aisle are nearly of the same construction with those on the western front, and have the same gabled terminations ending in finials: the ornamental parapet is surmounted by small battlements. The windows of the clerestory, which give light to the nave, correspond also in their tracery with those on the western front of the church, and the embattled parapet, which completes the design, is enriched with finials. Abutting on the western side of the transept is the record-office with the library over it. The erection of the southern transept is ascribed to Walter Grey, Archbishop of York, in the reign of Henry III., and the style of architecture in its detail exhibits a very different character than that of the nave, but without departing from a general uniformity. The front, one of the best examples of the period in the kingdom, is in three grand divisions, made by octangular buttresses, and turrets at the extremity. The porch on this front is the most usual entrance to the church; it is deeply recessed by numerous mouldings in the prevailing manner at the early period at which it was erected. Over the large windows, above the porch, which are without stone mullions or tracery, is a circular, or marygold window, in the gable, a very beautiful decoration; the gable is surmounted by an enriched pinnacle.

The choir, rebuilt by Archbishop Thoresby in the reign of Edward III.,[19] is of the same height as the nave, but with evident

[19] Anno 1361, he began the new foundation of the quire of the Cathedral church, towards the charge of which work he instantly laid down one hundred pounds, and promised to contribute two hundred pounds per annum, till it was finished, which he faithfully performed as long as he lived. He also bestowed great cost in beautifying and painting our Lady's Chapel with images and pictures of excellent workmanship. The archbishop died at Bishopsthorpe, 6th November, 1373.—*Drake's History and Antiquities of the Church of York*, p. 434. The author's own copy of this curious antiquarian work, with his manuscript additions, is now in the possession of Lord Warncliffe, of Wortley Hall.

Drawn by Hablot Browne for Winkles's Cathedrals Engraved by B Winkles

YORK CATHEDRAL.

SOUTH TRANCEPT

variations of design in the architectural detail. Nearly in the centre of this part of the fabric is a small transept, a remarkable deviation, peculiar to this Cathedral, and which produces an incomparably fine effect; it consists of a bold projection, to the extent of the aisle, having in front a mullioned window the whole height of the church. The windows of the eastern part of the choir, and of the Lady Chapel, have a singularly-formed open decorated screen before each of them, such as is only to be met with in this structure. The stone screen work, besides its utility in giving additional strength, and its intrinsic beauty, contributes, by affording deep shadows, to increase the brilliancy of the great eastern window, where the same device is repeated on the interior of the church, and with the same manifest improvement of effect. On the southern side of the church are the treasury and vestries. The central tower, or louvre, for it is left open in the interior, rises 188 feet from the pavement. This structure, one of the principal decorations of the church, consists only of one story surmounted by a parapet and battlements, both perforated, and having a large double window upon each face: the angles are strengthened by buttresses, ornamented with tabernacle work.[20]

[20] We have here to record another disastrous calamity, by fire, which occurred on the evening of Wednesday, the 20th of May, 1840. The clock was in the course of undergoing a thorough repair, at the hands of a person named Groves, from Leeds; and the most probable statement is, that being employed in the south-western tower, in a chamber the floor of which was covered with dried sticks, leaves, etc., which had been brought there by birds for the purpose of building their nests, he incautiously made use of some lucifer matches to light a candle, and either the matches or the candle set the dried leaves, etc. on fire. The flames were first discovered between eight and nine o'clock; but such was their rapid spread, that by nine o'clock the whole of the upper part of the tower presented one mass of raging flame. The bells soon began to fall in heavy molten masses upon the pavement of the south-west aisle, and in a short space of time the destruction of the tower was completed. Every effort was made to prevent the flames spreading to the roof of the nave, but in vain. The whole was sacrificed, and in the morning that magnificent portion of the Cathedral, presented as melancholy a scene of ruin as the choir had exhibited eleven years before. There is one thing worthy of remark, that at both these fires the rich and invaluable stained glass with which the windows are so profusely decorated, have sustained little or no injury. This is not only gratifying as respects the fabric itself; but it will be a source of interest to those of antiquarian research, who can here find indisputable evidence relative to ancient ecclesiastical costume, and much also in the way of heraldic information. The only window destroyed at the last fire, was that nearest to the tower, and it was formed entirely of plain glass. There is also another circumstance worthy of remark that it was in the bell-chamber of the south-western tower, that Jonathan Martin made his first effort to set fire to the Minster, but not being able to succeed here, he then made his essay in the choir.

The eastern front of the church is in three grand divisions, formed by buttress turrets, which are enriched with panellings, and crowned with crocketted pinnacles. Between the two centre buttresses the entire space is occupied by the eastern window, of surpassing beauty.[21] The whole breadth of the window is divided into three principal compartments, which are again sub-divided into nine, and crossed horizontally by two transoms;[22] the outward mouldings of the arch rise high above it, and in the heading, thus formed, is an elegant niche, or tabernacle, containing a statue of Archbishop Thoresby, a beautiful memorial of his zeal and liberality in completing the choir of the Cathedral.[23] Upon this part of the church the effect of time is very perceptible, the tracery and crockets are fast mouldering away.

The chapter-house, which is entered from the transept, is situated on the northern front of the church, where the area is less confined than on the opposite side.[24] The front of the northern transept varies in its architectural detail in some degree from that of the southern transept, but presents examples of sculpture

[21] The lofty and simple form of the pointed arch began in the reign of Richard II. to be given up for a lower and more complicated design; the introduction of the compound pointed arch is one mark of the architecture of this period; but another characteristic difference between this and the preceding style is found in the tracery of large windows. The mullions, instead of being turned in curves interwoven together are chiefly carried up in perpendicular lines. Of all the windows erected in this style, that on the eastern front of York Minster is the finest; that of Beverley Minster is a noble imitation of it. The style has been termed Ornamented Gothic, Decorated English, and Perpendicular English. The term Perpendicular, applied to all English buildings erected after the accession of King Richard II. down to the final disuse of the pointed arch, is in this extent of its application liable to certain objections, founded on the striking difference of style which the obtuse arch produced after the middle of the fifteenth century, a difference strangely overlooked by Mr. Rickman in his discrimination of styles.—*Remarks on Gothic Architecture, by Edward James Wilson*, 1822.

[22] This manner of arranging the different lights was followed in several of the principal windows of the succeeding century after the flattened arch became fashionable, but of the particular style the eastern window of York Minster is, beyond dispute, the finest in the world.—*Pugin's Specimens of Gothic Architecture*: vol. 1, p. 23.

[23] The archbishop is represented sitting, robed and mitred, in his episcopal chair, holding in his left hand the model of the church, and seeming to point to this, the finest window in the world, with his right.—*Drake's Hist. and Antiq. of the Church of York*. p. 486.

[24] The whole pile of the Chapter-house is an octagon of 63 feet in diameter, the height of it to the middle knot of the roof is 67 feet 10 inches, unsupported by any pillar, and, according to Drake, entirely dependent upon one pin, geometrically placed in the centre; an assertion which, it is hardly necessary to observe, is erroneous; the building is strongly supported by eight buttresses.

for Winkles's Cathedrals

Engraved by B. Winkles

YORK CATHEDRAL.

VIEW OF THE NAVE

characteristic of the earliest pointed style: the five tall lancet windows are called the five sisters, from a tradition that the stained glass with which they are adorned was the gift of five maiden sisters. A cloister, it is supposed, was intended to have been built on this side, but was never executed; this Cathedral is consequently without cloisters, the usual appendage of large ecclesiastical buildings.

The nave of the church, began to be rebuilt by Archbishop Romaine, and completed by Archbishop Milton, is 250 feet in length, 103 feet in breadth, and is 92 feet high; the aisles surround the whole church in every part, and are of the same dimensions in each, and built at the same time. The eight divisions of the nave are marked by clusters of pillars, the bases and capitals of which are very plain, the centre portion of these clustered shafts rises to the springing of the groined ceiling of the nave; other portions rise only to the springing of the arches of the aisles. The interior of the western end of the nave is highly enriched, and the beautiful effect of the great western window is superior to that of any church in the kingdom. The painted glass represents the portraits of the first eight archbishops, and eight saints, of the church. The arms of King Edward II. and of Ulphus, an Anglo-Saxon benefactor of the church, are here sculptured. A large arch is thrown across the western part of the nave, a contrivance which is admirably calculated to combine, secure, and resist the accumulation of weight which the addition of the upper part of the western towers must necessarily have occasioned at this part of the structure. There are only two stories in the elevation of the nave, as the triforium, or gallery over the aisles, is taken out to a certain height of the windows of the clerestory, the mullions of which, in a pleasing way, form an open screen to the triforium.[25]

The tracery in the headings of the windows, both of the aisles and clerestory, is in the true mode of Edward III.'s reign. These windows, excepting the two under the western towers, retain nearly the whole of the original painted glass.[26] The four great

[25] Architectural Survey of York Cathedral, by *John Carter, F.S.A.*

[26] The uppermost window in the northern aisle is called by Drake, the window armorial, the figures in emblazoned surcoats, represent the Kings of England, France, Arragon, the King of the Romans, Castile and Leon, Jerusalem and Navarre; there are also portraits, in their tabards, of the following noble personages

arches of the central tower rise the whole height of the nave; over these is the first story of the lantern tower. The gallery round the lantern, with its perforated parapet, is very elegant, and the windows above, containing some painted glass, give a most brilliant light. The ceiling of the tower is groined. The transepts vary the long line of the structure, and differ in some respects in architectural detail from the nave. The length of each transept, both northern and southern, is in three divisions, and the height is in three stories. The style of the architecture of these transepts, in the earliest pointed manner, differs in some particular instances; which is more distinctly visible in the five lights, or five sisters, in the northern transept. In the southern transept is the monument of the founder, Archbishop Walter Grey.

The magnificent screen, at the entrance of the choir, the removal of which occasions so much controversy, contains fifteen statues of the kings of England, all of them, excepting one, ancient; that of King Henry VI., being the work of Michael Taylor, a sculptor of York, occupies the place of a statue of King James.[27] This screen, a rich and beautiful specimen of the florid style of architecture which prevailed in the reign of Henry VI.,[28] has been brought into notice with reference to a supposed defect in the construction of the building. The width of the screen is such that its two extremities conceal, almost entirely, the bases of the two great pillars which support the lantern tower; being twenty-three feet six inches high, it is in the proportion of about one-eighth to the height of the tower, which is nearly two hundred feet high. During the repair in 1830 a new arrangement was attempted, and a question arose whether the screen ought to be removed, and placed immediately behind the two great pillars of the tower,

—Beauchamp, Clare, Warren, Ross, Mowbray, Clifford, and Percy. The arms of Archbishops Scrope and Bowett in several places in these windows, show that they were special benefactors to the church.

[27] The original image of King Henry VI. was taken down in compliment to his enemy and successor, King Edward IV., by the Archbishop's orders, then in being; the cell remained empty till the reign of King James I., at whose first coming to this city, the dean and chapter thought fit to fill up the vacancy with his majesty's figure. *Drake's History*, p. 521.

[28] The Cathedrals of York and Lincoln are remarkable for the variety and exquisite finishing of all the sculptured ornaments attached to the pillars, and the tabernacle work of the choir and screens.—*Dallaway.*

Drawn by [illegible] for Winkle's Cathedrals Engraved by W. [illegible]

YORK CATHEDRAL.

VIEW FROM SO[illegible] TO NORTH TRANSEPT

for Winkles's Cathedrals

Engraved by B. Winkles

YORK CATHEDRAL.

CHOIR LOOKING EAST

instead of in front of them, by which arrangement six of the fifteen statues in the screen must have been concealed, and a portion of this unrivalled work of art, amounting to two-fifths of the whole would have been lost. At the same time, if the screen was brought eastward to the first pillars of the choir, its proportion would have been about one-fourth to the height of the canopy, which is not one hundred feet high. Good taste ultimately prevailed, and the screen was suffered to retain its original position. It was chiefly from the exertions of the venerable Robert Markham, Archdeacon of York, and William Etty, R.A., that this innovation in York Cathedral was not carried into execution.

The organ was presented by the Hon. and Rev. John Lumley Saville, and was built by Messrs. Elliot and Hill, of London, under the direction of Dr. Camidge, of York.

The new choir, which was opened on May 6th, 1832, presents a faithful restoration of the ancient architecture of King Edward III.'s reign. It is in nine divisions, the fifth, expanding to a small transept, is peculiarly beautiful in effect. The richly-carved stalls occupy the three first divisions: screens of similar workmanship continue the enclosure to the commencement of the seventh architectural division, where an enriched altar-screen divides the choir from the Lady Chapel. The choir from the gates to the eastern end is 222 feet by 46 feet 6 inches in dimensions, upon the plan.

The eastern window is nearly the height and breadth of the choir, its design embraces three principal divisions, formed by two large mullions; these are again formed into three compartments. The height of the lights to the springing of the arch is also in three stories. The mullions of this beautiful window are doubled in profile to the third story, containing by this extraordinary contrivance two galleries, not only exquisite in effect, but calculated to give a ready and near access to all parts of the wonderful construction, for the view of the numerous paintings, wrought with minute delicacy of pencilling, and for a convenient and easy repair of any object, either of the masonry or the glass. It is 75 feet in height, and 32 feet in breadth. This window was begun to be glazed in the year 1405; when the dean and chapter contracted with John Thornton, of Coventry, glazier, to execute it. He was

to receive for his own work four shillings a week, and was to finish the whole in less than three years.[29]

The number of historical subjects represented on the glass amounts to at least one hundred and fifteen, chiefly selected from the Old Testament; but the several pieces are much mutilated and disarranged by the unskilful hands employed in the repairs. Almost all the figures are about two feet two inches high, and are very beautifully drawn, resembling the style of the early Italian school of painting.[30] In the eastern window of the south aisle is a representation of the meeting of the Virgin Mary and Elizabeth, which originally adorned the eastern window of the church of St. Nicholas, at Rouen, and was presented to the dean and chapter of York by the Earl of Carlisle, K.G., in the year 1804. It is supposed to be a design of Sebastian del Piombo, the pupil of Giorgione, who painted for Pope Clement VIII., contemporary with King Henry VIII.

The monuments of the archbishops of York are, with few exceptions, placed in the aisles of the choir, and in the Lady Chapel. A monument in the north aisle, which is attributed to Archbishop Roger, who died in 1181, is on that account esteemed the oldest in the church, but it is evidently of more modern construction.

[29] The indenture or contract, which is preserved in the archives of the Cathedral, states that he was to have four shillings per week, and one hundred shillings sterling every of the three years, and if he did his work truly and perfectly he was to receive ten pounds more for his care therein. By another indenture, dated in the year 1338, and made for glazing some of the windows at the western end of the church, it is stipulated that the workman was to have sixpence a foot for white, and twelve pence a foot for coloured glass.—*Drake's History of York*, p. 527.

[30] This window, says that indefatigable antiquary, Carter, may be adduced as an example of the superiority of English art in this branch of painting over all other countries; although the figures are multitudinous they are all most exquisitely pencilled, and the faces finished with a delicacy equal to the highest wrought miniatures of the present day. The more remote glass illuminations, as the window called the five sisters, in the northern transept, and other instances at Canterbury and Salisbury, consist of designs running principally in architectural forms, as square, diamond shaped, or circular compartments, containing small figures, surrounded by exuberant and beautiful foliages blue, red, yellow, and green grounds. Before the hand of destruction, in the sixteenth century, wrought such fatal devastation, every sacred edifice throughout England, whether of confined or extended dimensions, teemed with a full and resplendent show of painted glass, all equally excellent, all equally meritorious. York Cathedral is a school for admiration and study; the collection is complete to all the windows, and, considering the propensity of the many to mutilate and purloin these precious remains, is exceedingly perfect.

In the eastern aisle of the southern transept is the tomb of Arehbishop Walter Grey, who founded this Cathedral, and died in the year 1255. It is a beautiful relie of the thirteenth century, and eonsists of a eanopy supported by eight pillars, under which is a table monument, bearing the figure of the arehbishop in his pontifieal robes.

In the same aisle is a monumental table, supported by twelve short pillars, and is said to have been erected in memory of Archbishop Godfrey de Ludham, alias Kimton, who died in 1264.

In the eastern aisle of the northern transept is the monument of Archbishop William de Greenefeld, who died in the year 1315, at Cawood Castle. The high pointed arch of the canopy is surmounted by a eroeketted gable, terminating in a sculptured finial; the ends of the monument are supported by buttresses, panelled and pinnaeled.

The monument of Arehbishop Serope, at the eastern end of the Cathedral is of stone, covered with a marble slab; on the sides are sculptured shields, in quatrefoil compartments. The archbishop was beheaded in a field between Bishopsthorp and York, June 8, 1405, for high treason; the first instance of a bishop suffering death, by any form of law, in England.

The monument of the munificent Archbishop Henry Bowet, who died at Cawood Castle in the year 1423, remains in that state of ruin to whieh the fire of 1829 reduced it; and the seeond calamity renders the period of its restoration for some time doubtful. It was a particularly fine speeimen of the architecture of Henry VI.'s time, and was similar to that of Cardinal Kemp, his successor, which is at Canterbury; the monument consisted of a lofty canopy raised on three arches, whence clusters of pinnacles were earried to a great height. The slab which originally eovered the tomb was sawn asunder, and used in the pavement.[31]

Archbishop Thomas Rotherham, second founder of Lincoln College, Oxford,[32] died in the year 1500, at Cawood Castle, and

[31] This prelate was much commended for his hospitality, which is said to have exeeeded that of any of his predecessors. Fourscore tun of claret was yearly eonsumed in his several palaces, whence, says Drake, it may be inferred, there was beef and ale in abundance. He rebuilt the great hall at Cawood Castle, and the kitchens of the Manor House at Otley, a very ancient seat of the Arehbishop of York.

[32] The original founder of Lincoln College was Richard Flemyng, Bishop of Lincoln, who was born at Crofton, near Wakefield, in Yorkshire.

was interred on the northern side of the chapel of the Blessed Virgin, at the eastern end of the Cathedral; but at the conflagration in 1829, the monument under which he was buried, and which was erected by himself, was entirely destroyed.[33] It had been previously robbed of the inscriptions, decorations in brass, and other insignia, and upon the tomb was placed a marble slab, removed from that of Dean William de Langton, who died in 1275, as appeared from the remains of an inscription; but this monument had also been destroyed.

The monument of Archbishop Savage, who died at Cawood Castle in 1507, was erected by his chaplain, Thomas Dalby, Archdeacon of Richmond, in the northern aisle of the choir, and was repaired by the dean and chapter in the year 1813. It is an altar tomb, bearing on the sides the arms of Savage impaled with those of the several sees to which he had been preferred in succession, the bishoprics of Rochester and London, and the archbishopric of York. Upon the tomb is the effigy of the prelate in his robes.[34]

Archbishop John Piers died at Bishopsthorp in the year 1594, and was buried in All Saints Chapel, at the eastern end of the Cathedral. It is a mural monument, and a good specimen of the much-admired Elizabethan style. The enrichments are boldly sculptured, and include the arms of the bishoprics of Rochester and Salisbury, the archbishop having previously held these sees, and is surmounted by his own arms impaling those of York. The monument was afterwards removed from its original situation to make room for that of the Hon. Thomas Wentworth, nephew of the Earl of Strafford.

The monument of Archbishop Matthew Hutton, who died at Bishopsthorp in 1605, is in the southern aisle of the choir, and is of a more imposing character than that of his predecessor; the cumbent figure of the archbishop is represented under an arch,

[33] Of this monument there is an engraving by H. Winkles, in *Skelton's Oxford Founders*, p. 43.

[34] Archbishop Savage expended much money in the palaces at Cawood and Scrooby, at which he mostly resided, to enjoy his favourite diversion of hunting, "a sport," says Drake, "he was too passionately fond of to mind the business of his see." Cardinal Wolsey, his successor in the archbishopric, never once visited York, although he lived at Cawood a whole summer and part of a winter, in "a reasonable good sort."—*Drake.*

and above the entablature, which is supported by Corinthian columns, are the family arms of Hutton impaled with those of the bishopric of Durham, and again with those of the archbishoprie of York: in front of an altar tomb, forming the basement of the monument, are three arched recesses, containing kneeling figures of the prelate's relatives.

Archbishop Tobias Matthew, an eminent prelate of this see, and a great favourite with Queen Elizabeth and King James, died at Cawood Castle in 1628, and is buried in the Lady Chapel, at the eastern end of the Cathedral, with a long Latin epitaph to his memory. The effigy of the archbishop is represented resting on a marble slab, which is supported by four Corinthian pillars. At the ends of the slab on small pedestals are figures of Temperance and Humility, but above are blazoned the arms and quarterings of his family and those of his wife;[35] as also the arms of the see of York impaled with his own, and surmounted by the archiepiscopal mitre. Archbishop Matthew, who was much engaged in politics, appears to have been a great wit and a punster, but at the same time of a good disposition, very bountiful and learned, and as a divine, most exemplarily conscientious and indefatigable both in preaching and other duties.[36]

[35] He married Frances Barlow, daughter of the Bishop of Chichester of that name; she died in 1629, and has also a monument in this Cathedral, the inscription upon which is remarkable—"Frances Matthew, first married to Matt. Parker, son of Matthew Archbishop of Canterbury, afterwards to Tobie Matthew, that famous archbishop of the see. She was a woman of exemplary wisdom, gravity, piety, beauty, and indeed all other virtues, not only above her sex, but the times. One exemplary act of hers first devised upon this church, and through it, flowing upon the country, deserves to live as long as the church itself. The library of the deceased archbishop, consisting of about three thousand books, she gave entirely to the public use of this church; a rare example that so great care to advance learning should lodge in a woman's breast; but it was the less wonder in her, because herself was of kin to so much learning. She was the daughter of William Barlow, Bishop of Chichester, and in King Henry VIII.th's time ambassador in Scotland, of the ancient family of the Barlows in Wales. She had four sisters married to four bishops, one to William Whickham, Bishop of Winchester, another to Overton, Bishop of Coventry and Lichfield. A third to Westphaling, Bishop of Hereford, and a fourth to Day, that succeeded Whickham in Winchester; so that a bishop was her father, an archbishop her father-in-law, she had four bishops her brethren, and an archbishop her husband."

[36] He kept an account of all the sermons he preached, by which it appears that while Dean of Durham he preached 721 sermons, when Bishop of Durham 550, and when Archbishop of York 721, in all, no less than 1992 sermons. Preferment never once induced him to desist from his duty, and there was scarcely a pulpit in the dioceses of Durham or York, in which he had not preached; notwithstanding he was

At the eastern end of the Cathedral, in the Lady Chapel, is a mural monument in memory of Arehbishop Accepted Frewen, who died at the palace of Bishopsthorp, in the year 1664. The effigy of the arehbishop is represented lying on an extended basement in his eanonical robes and eap; the superstructure of the monument eonsists of two Corinthian eolumns supporting an open entablature, beneath whieh is a shallow arch, containing the epitaph between piles of large books; above are the arms of the see of York impaled with those of the family of Frewen,[37] and the whole is surmounted by figures of Faith, Hope, and Charity.

The monument of Arehbishop Sterne, who died at Bishopsthorp in the year 1683, in St. Stephen's ehapel, at the eastern end of the Cathedral, was erected to his memory, by his grandson Richard Sterne, of Elvington, in this eounty. The figure of the archbishop, robed and mitred, is represented reelining on a broad basement, inscribed with a long Latin eulogy.[38]

In the southern aisle of the choir is a monument in memory of Arehbishop John Dolben, who died at the palaee of Bishopsthorp in the year 1686. This tomb consists of an elevated basement, upon which is a reclining figure of the deeeased prelate in his canonical habit, and with his mitre on his head. Above the effigy are seulptured emblems of his resurreetion and crown of glory, within a square eompartment, which is surmounted by the arms of Dolben, impaled with those of the see of York.[39]

so industrious, it is rather singular there are noue of them in print. The only imputation which remains on his memory is the alienation of York House, in the Strand, London, to George Villiers. the celebrated Duke of Buckingham, for which he is said to have aeeepted lands iu Yorkshiro of inferior value.

[37] This archbishop was the son of a puritan, and his baptismal name of Accepted, was perhaps intended as a token of his father's sanetity; his brother was named Thankful Frewen.

[38] The first promotion of this prelate to the mastership of Jesus College, Cambridge, is thus mentioned in a private letter to one of his contemporaries. "One Sterne, a solid scholar, who first summed up the 3600 faults that were in our printed bibles of London, is, by his majesty's direction to the Bishop of Ely, made master of Jesus." He afterwards proved a liberal benefaetor to that college, as it was by his means that the northern side of the outer court was built. As Arehbishop of York he would have deserved eueonium, if he had not demised the estate of Hexgrave, in Nottinghamshire, from the see to his own family. His benefactious to Benet College and to the rebuilding of St. Paul's Cathedral, as well as his other gifts to public and charitable purposes show, that if he was rieh he was also liberally ineliued.

[39] Arehbishop Dolben eommenced life as a soldier, and served the king as an

Archbishop Thomas Lamplugh, who was descended from an ancient family of that name in Cumberland, died at Bishopsthorp in 1691; his monument in the southern aisle of the choir is considerably elevated, and exhibits a statue of the mitred prelate in his proper robes, with his crosier in his hand, in an erect position, and is one of the earliest instances of monumental effigies, the size of life, represented standing.

In the southern aisle of the choir is also a sumptuous monument, in memory of Archbishop John Sharp, who died at Bath, in the year 1713. A black marble sarcophagus raised on a massive plinth, forms the basement of the structure; upon this is represented a graceful reclining figure of the deceased, in his archiepiscopal vestments, and with his mitre on his head. In the composition and character of this statue, there is no want of dignity, and the sculpture is excellent. The elevation of the monument is an architectural design of the Corinthian order; over the figure is a canopy with his epitaph inscribed on pendent drapery, and above the canopy, winged infants supporting the archbishop's escutcheon: the back of the monument, being of black marble, forms a bold contrast to the white marble of the sculptured parts. The epitaph was written by Bishop Smallbridge, Sharp's contemporary, and intimate friend, and is full, in every particular, as to the archbishop's promotion and personal merits.[40]

None of the succeeding archbishops of York were buried in the Cathedral. Archbishop Drummond, who died at Bishopsthorp in 1776, was buried by his own desire in a very private manner near the altar of that church; and Archbishop Markham, who died in London, in 1807, was buried in the cloisters of Westminster Abbey Church.

In the northern aisle of the choir is an interesting monument, erected to the memory of William of Hatfield, son of King Edward III., who died at the early age of eight years, in 1344.[41] The

ensign at the siege of this city in 1634; at the battle of Marston Moor in the same year he was dangerously wounded in the shoulder by a musket ball.

[40] Archbishop Sharp was much offended with the licentiousness in which Dean Swift indulged, and when Queen Anne nominated him to a see, the archbishop represented the dean to her majesty as a man whose christianity was very questionable, which disapprobation impeded his preferment.

[41] This prince was born at Hatfield, near Doncaster, whence he took his surname. Queen Philippa his mother, on this occasion, gave five marks per annum, to the neigh-

royal youth is represented habited in a doublet with long sleeves, a mantle with foliated edges, plain hose, and shoes richly ornamented; on his head is a chaplet, and a magnificent belt encircles his loins. The head of the prince was formerly supported by two angels, now destroyed, and his feet rest against a lion couchant; the figure lies under a beautiful canopy.

In the northern transept is a table monument of Purbeck marble, in memory of John Haxby, treasurer of the Cathedral, who died in 1424; on this tomb, according to ancient limitations of the church estates, payments of money are still occasionally made.

Other ancient monuments of distinguished personages in this Cathedral, are those of Bryan Higden, Dean of York, who died in 1539; James Cotrel, who died in 1595, and Elizabeth Eymes, who died in 1583.

There are also monuments of Sir Henry Belasyse, and dame Ursula his wife, the daughter of Sir Thomas Fairfax, of Denton; the tomb is of King Charles I.st's time, but is without date.

The monument of Charles, first Earl of Carlisle, who died in 1684, was erected by Lady Mary Fenwick, his daughter, and exhibits her bust.

A table monument commemorates Frances, Countess of Cumberland, daughter of Robert, Earl of Salisbury, who died in 1643.

A cenotaph, erected at the expense of, and "by the public love and esteem of his fellow citizens," to the memory of Sir George Savile, Bart., M.P. for Yorkshire in five successive parliaments, and who died in 1784; the deceased is represented leaning upon a pillar, having a scroll in his hand, inscribed "the petition of the freeholders of the county of York."

A monument in the southern aisle commemorates William Wentworth, Earl of Strafford, K.G., son of the minister of King Charles I., who died in the year 1695. It contains a statue of the earl, who is represented attired in the robes of the order of the garter, with his coronet placed on a cushion at his feet. There is also a monument of Thomas Watson Wentworth, nephew of the

bouring Abbey of Roche, and five nobles to the monks there; which sums, when the prince died, were transferred to the church of York where he was buried, and are to this day paid by the dean and chapter out of the impropriation of the rectory of Hatfield, as appears by the Rolls. *Drake's History of York.*

Earl of Strafford, who died in 1723; his effigy is represented in a Roman dress.

In the Lady Chapel is a monument, sculptured by Westmacott, in memory of William Burgh, LL.D., who died in the year 1808; it consists of an emblematical figure of Faith, sustaining with her right hand a cross, and having her left placed on a book, inscribed "on the Holy Trinity;" the epitaph was written by John Bacon Sawrey Morritt, Esq., of Rokeby.

In the northern aisle of the choir are preserved two ancient stone coffins, which were discovered under ground at Clifton, on the banks of the Ouse, about a mile northward from the city; each consists of a single block of stone, measuring seven feet long, two feet one inch wide at bottom, and one foot ten inches deep; the top also is of one stone. Coffins of this description were most common during the thirteenth century, and were chiefly used for the interment of nobility; after the fourteenth century they were generally, though gradually superseded by coffins of lead, which last are found to contain bodies embalmed, or preserved in cere-cloths, much oftener than those of stone. The lids of the stone coffins, were generally, raised to the level of, or a few inches above the pavement, and they are often found sculptured with crosses in high relief. The more ancient are ridge shaped, *en dos d'âne*, and form indeed the earliest specimens in this country of the monumental relics of the middle ages. In 1831, the workmen employed in the reparation of the Cathedral, discovered in the same aisle a leaden coffin, supposed to have been that of Archbishop Savage, who died in 1507.

Several illustrious persons have been interred in this Cathedral, but the exact situation of their places of burial is not known. The head of King Edwin is said to have been buried in the church erected by him. Eadbert, King of Northumberland, who died in the year 757, was buried in the porch of the church; and Tosti, the Anglo-Saxon, Earl of Northumberland, brother of King Harold, who was killed at the battle of Stamford bridge, in 1066, was buried at York, as were also others of note. It must be confessed that very few of the monuments in this Cathedral are highly interesting, either as works of art or subjects of antiquity, compared with the grand display afforded by most of the other Cathedrals in the kingdom.

The vestries on the southern side of the church contain several curious antiquities, amongst which is a large triangular chest, bound with iron scroll-work, which is supposed to have been used as a repository of the copes and vestments of the priests. In the inner vestry, or council-room, is a large press, in which many evidences and registers of the church are preserved; but the most curious ancient relic is Ulphus's horn of ivory; an inscription in Latin upon the horn, states that Ulphus, prince of the western parts of Deira, originally gave it to the church of St. Peter, together with all his lands and revenues. Henry Lord Fairfax, at last restored the horn to the church, when it had been lost, or conveyed away. The dean and chapter decorated it anew, A.D. 1675. Camden, in his Britannia, mentions this horn, and quotes an ancient authority for an account of the donation of which it served as a token. The church holds by this horn, several estates of great value, not far eastward from the city of York, and which are still called Terræ Ulphi; the endowment was made about the year 1036.[42]

In the press are also three silver chalices, taken from the graves of three of the archbishops, and several rings found in the tombs of Archbishops Sewal, Grenefeld, Bowett, Nevil, and Lee;[43] a pastoral staff of silver, given by Katharine of Braganza, queen dowager, to her confessor Smith, when nominated by King James II. to be one of the bishops.

Here is also an ancient chair, in which it is said several early kings have been crowned. King Richard III. is reported to have made a progress to York shortly after his accession to the throne, and to have been "the second tyme crowned by Dr. Rotherham, Archbishop of Yorke, in the cathedral church, with great solemnity," when "his sonne alsoe was invested in the principallitye of Wales."[44] A canopy of gold tissue was formerly shewn, which

[42] A Tract on the subject of this horn is printed in the first volume of the Archæologia.

[43] The rings of the two first bishops, are rubies set in gold; Nevil's, is a sapphire set in gold; Bowett's, a composition of gold, with a motto, Honour and Joy; Lee's, glass set in copper gilt.

[44] Sir George Buc. In Hall's Chronicle, is also a particular account of the ceremony. "Richard was received at York with great pomp and triumph by the citizens; and on the day of the coronation, September 8, 1483, the clergy of the church in their richest copes went about the streets in procession, followed by the King with his crown and sceptre, accompanied with a great number of the nobility of the realm. Then fol-

was carried over King James when he visited York, also two small coronets of silver gilt, used on the same occasion. Drake says, "on the 10th of August, 1617, came King James to York, in his progress towards Scotland, accompanied by many earls, barons, knights, and esquires, both Scotch and English. The sheriffs of the city, attended by one hundred young citizens, on horseback, met the king on Tadcaster bridge, and carried their white rods before him till he came to Micklegate Bar. Here the lord mayor, aldermen, and twenty-four, with many other citizens did welcome his majesty to the city of York. The lord mayor on his knees presented the sword with the keys of all the gates and posterns, and likewise presented a standing cup, with a cover of silver double gilt, a purse with a hundred double sovereigns in it, and made a worthy speech at the delivery of each particular to the king. After him, Sergeant Hutton, recorder of the city, made a long oration, which ended, the king delivered the city's sword to the Earl of Cumberland, chief captain of the city, who carried it, and the lord mayor the mace, before his majesty. On the top of the Ouse bridge another speech was made to the king by Sands Percvine, a London poet, concerning the cutting of the river, and making it more navigable. Thence his majesty rode to the minster, where he heard divine service, and so to the manor, where he kept his court. The next day he dined with Lord Sheffield, lord president, at Sir George Young's house, in the minster yard; after dinner and banquet, the king made eight knights, walked into the Cathedral, viewed the chapter-house and church, which he much commended for its elegant workmanship. The day after, his majesty rode in his coach through the city to Bishopsthorp, where he dined with Toby Matthew, the archbishop. On the 13th, being Sunday, his majesty went to the Cathedral, where the archbishop preached a learned sermon before him; after which,

lowed Queen Anne, crowned likewise, leading in her left hand Prince Edward her son, having on his head a demy crown. In this manner they went to the Cathedral, where Archbishop Rotherham set the crown on Richard's head in the chapter-house. The lords spiritual and temporal of the realm were present on this solemn occasion, and indeed it was a day of great state, there being then three princes in York wearing crowns; the King, the Queen, and Prince of Wales. Now followed tilts and tournaments, masques, revels, and stage-plays, with other triumphant sports, with feasting to the uttermost prodigality." *Drake's History and Antiquities of the City of York.*

he touched about seventy persons for the king's evil. This day he dined with the lord mayor, with his whole court; after dinner, he knighted Sir Robert Askwith, the lord mayor, and Sir Richard Hutton, the recorder. On Monday, the king rode to Sheriff Hutton Park; and on Tuesday, Dr. Hodgson, chancellor of the church, and chaplain to his majesty, preached before him at the manor. After sermon, the king took coach in the manor-yard, when the lord mayor, aldermen, and sheriffs, took their leaves of his majesty, who went that night to Ripon."[45]

The Cathedral Library is in a large handsome room, situated on the northern side of the church, and was formerly a chapel to the archiepiscopal palace. The floor is of oak, and a light gallery of the same material affords access to the upper shelves: the western window of painted glass exhibits the armorial bearings of the dignitaries of this Cathedral, having in the centre the arms of his late Majesty, William IV. as Duke of Clarence; the other windows are of ground glass. The foundation of the present library was the gift of Archbishop Matthew, by his widow Frances Matthew. The next addition of any considerable amount was from Lord Fairfax; and Archbishop Dolben gave to the library by his widow and his son Gilbert Dolben, a present of books in the year 1686, consisting of nearly 400 volumes. The collection of the Rev. Marmaduke Fothergill, S. T. P. vicar of Kipwith, in the East Riding of this county, was added to the library some time after his death, which took place in the year 1731. Besides these, other presents, of less amount, in books and in money for the purchase of books, have been made at different times since the foundation of the library, which now contains 108 manuscripts,[46] and in printed books, as nearly as at present can be ascertained, about 6000 volumes.

[45] Drake's History, page 133.

[46] Amongst these is a manuscript version of the New Testament, by Wicliffe, which had formerly been Queen Elizabeth's, and containing her majesty's own autograph.

Drawn by [illegible] Browne for Winkles's Cathedrals Engraved by [illegible]

YORK CATHEDRAL.

THE NORTHERN TRANSEPT CENTRAL TOWER & CHAPTER HOUSE

for Winkles Cathedrals

Engraved by B Winkles

ST PAUL'S CATHEDRAL.

[illegible] FROM SOUTHWALE BRI[illegible]

ST. PAUL'S CATHEDRAL.

The see of London was established by Augustine of Canterbury, when the Anglo-Saxons first embraced Christianity, and a church was founded on the site of the present edifice by King Ethelbert, who dedicated it to St. Paul the Apostle: the structure was afterwards enlarged by St. Erkenwald, Bishop of London, but the Cathedral, together with great part of the city, was destroyed by an accidental fire in the year 1083.

Maurice, Bishop of London, in the year 1086, refounded the Cathedral, and built the nave; this part of the church is said to have been the most magnificent work of the kind in England. The transepts were carried on by his successor in the see, Bishop Richard de Beaumes, in 1120, but were completed by Bishop Richard Fitz-Nele, about the year 1199. The choir was begun to be erected by Bishop William de Saint Maria, in 1220, and by the contributions of his successor, Bishop Eustace de Fauconberg, it was finished, together with the chapter-house. Bishop Henry Wingham originally erected the cloisters in the year 1260, on the northern side of the church; and the lady chapel was chiefly built in the year 1310, during the prelacy of Bishop Ralph Baldock; near the high altar was a celebrated shrine of St. Erkenwald, the principal resort of the pious.[1]

The Cathedral was anciently encompassed by a wall, which extended from the north-eastern corner of Ave Maria Lane, eastward along Paternoster Row to the the end of Old Change, in Cheapside,

[1] In dimensions the length of the nave of the Cathedral, familiarly termed Paul's Walk in the old plays, was 290 feet, and the breadth 120 feet. The height of the vaulting of the western part of the church was 102 feet, and of the eastern part 188 feet. The Cathedral was remarkable for its beautiful spire, which surmounted the central tower, the highest in Europe, and supposed to be coeval with the tower. It was the first spire built in England, but the precise period of its erection is not known. The height of the tower was 260 feet, and of the spire, an octagonal timber frame covered with lead, 274 feet, making a total height of 534 feet. The spire was burned down by lightning in the year 1561, and was never rebuilt. The whole space occupied by the Cathedral was three acres and a half, one rood and a half, and six perches, according to Dugdale's History of St. Paul's.

whence it ran southward to Carter Lane, Creed Lane, Ludgate Street on the west. In the Cathedral wall were six gate-houses, the principal of which stood in Ludgate Street, near the end of Creed Lane, opening upon the western front of the Cathedral: the second was in Paternoster Row, at St. Paul's Alley; and the third at Canon Alley;[2] the fourth, called the little gate, was an entrance from Cheapside; the fifth, or St. Austin's gate, led from Watling Street into the Cathedral precinct; and the sixth gate-house fronted the southern porch of the church, near Paul's Chain.

In the middle of the churchyard, within the northern side of the close stood a celebrated pulpit cross, at which sermons were preached weekly, and where the folkmote, or general convention of citizens was formerly held. Paul's Cross was rebuilt by Bishop Kemp in 1449, but was destroyed by the order of Parliament for the demolition of all Crosses in the year 1643.

The ancient palace of the bishops of London stood at the north-western corner of the churchyard,[3] and contiguous to it on the east was Pardon Church Haw, where Gilbert Becket founded a chapel in the reign of Stephen; this chapel was rebuilt in the time of King Henry V., by Thomas Moore, dean of St. Paul's, who also rebuilt the cloisters.[4]

On the eastern side of the churchyard was a campanile, or bell tower, containing the Jesus bells, four great bells belonging

[2] Near this spot, against one of the houses in Pannier Alley, on the opposite side of Paternoster Row, is a stone bearing an inscription.

When you have sought the city round,
Yet still this is the highest ground.
August 27, 1688.

[3] Other palaces of bishops of London were Bishop's Stortford, Herts.; Bishop's Wickham, Essex; Bishop's Hall, Stepney; Bishop's Hall, Chelmsford; Fulham, in Middlesex; and London House, in Aldersgate Street—the last was purchased for their residence in the reign of James I.

[4] The cloisters of old St. Paul's environed what was usually called Pardon churchyard, and were only 91 feet square in extent. On the walls of this enclosure the Dance of Death was painted, accompanied by verses describing the several characters from the emperor to the beggar. The cloisters are said to have been of two stories in height, but were destroyed in the year 1549, at the very commencement of the Reformation, by the Protector, the Duke of Somerset, who used the materials in the erection of his house in the Strand. Cloisters and chapter-house form no part of the present arrangement of St. Paul's Cathedral; the first was more particularly adapted to conventual life.

to Jesus chapel, in St. Faith's church.[5] Fronting the eastern end of the Cathedral is St. Paul's School, founded in the year 1509, by Dr. John Colet, dean of St. Paul's; but rebuilt in 1670, and again in the year 1824.

On the anniversary of the Conversion of St. Paul,[6] held in the Cathedral, a fat buck was annually received with great formality at the entrance of the choir, by the canons in their sacerdotal vestments, and with chaplets of flowers on their heads. Camden, who was an eye-witness of this solemnity, says, that the antlers of the buck were carried on a pike in procession round the church, with horns blowing, etc. On the buck being offered at the high altar, a shilling was paid by the dean and chapter as a fee to the keepers who brought it, which concluded the ceremony. This custom originated in the reign of Edward I., by grant from Sir William le Baud, in 1274.

King James I. appointed Sunday, 26th of March, 1620, to be present at divine service in the Cathedral: his majesty went on horseback, attended by the principal nobility and officers of the court. The king was met by the lord mayor, aldermen, and livery, in their formalities, at the western porch, and upon entering the church the king kneeled near the brazen pillar and prayed: then his majesty was received under a canopy supported by the dean and residentiaries, the prebendaries and dignitaries, with the whole company of singing men advancing before him to the choir, which on this occasion was hung with rich tapestry. Here the king heard an anthem, and then proceeded to Paul's Cross, where the Bishop of London preached a sermon from this text given him by

[5] The church of Saint Faith-the-Virgin was demolished about the year 1256, to enlarge the Cathedral, when a place of worship was granted to the parishioners in the eastern part of the crypt of St. Paul's, under the choir, where divine service continued to be performed until the fire of London. The parish is now united to St. Austin's, in Watling Street, which is in the patronage of the dean and chapter. Part of the churchyard belonging to St. Faith's parish was taken to enlarge the street at the eastern end of the Cathedral, and the remainder, within the enclosure of St. Paul's churchyard, serves as a burial place for the parishioners of St. Faith's.

[6] It was on the 25th of January, the first festival of an Apostle in the year, and commemorated in a rhyming prognostic, denoting the good or ill fortune of the forthcoming year.

If St. Paul's day be fair and clear,
It does betide a happy year;
But if it chance to snow or rain,
Then will be dear all kinds of grain.

his majesty, 13th and 14th verses of the 102nd Psalm; the sermon was afterwards circulated with considerable effect in the promotion of public zeal through the whole kingdom. After divine service was ended, the king and the whole court were entertained at the bishop's palace. At the same time it was agreed to issue a commission under the great seal to raise money for carrying the repairs of the church into execution. Inigo Jones was employed afterwards to erect a portico, of the Corinthian order, at the western end of the Cathedral.

The monuments of the following bishops of London remained in the church when Dugdale wrote his History of St. Paul's. St. Erkenwald, ob. 695; his shrine was restored with great splendour in 1339. William the Norman, bishop of London, ob. 1070. Bishop Roger Niger, ob. 1241. Bishop Richard Newport, ob. 1318. Bishop John Chishull, ob. 1279. Bishop John Elmar, ob. 1594. Bishop Richard Fletcher, ob. 1596. Bishop Eustace de Fauconberg, ob. 1228. Bishop Henry Wingham, ob. 1261. Bishop Ralph Baldock, ob. 1313. Bishop Hobert Braybrooke, ob. 1404. Bishop John Stokesly, ob. 1539. Bishop John King, ob. 1621. Bishop Thomas Kemp, ob. 1489. Bishop Richard Vaughan, ob. 1607. Bishop Richard Fitz-James, ob. 1521. Bishop Thomas Ravis, ob. 1609. Most of the Anglo-Saxon bishops of London, besides those already mentioned, were also interred in this church.[7]

The great fire of London in the year 1666 destroyed the chief part of the building, and irreparably damaged the remainder. The vast magnitude of the work, and the contemplation of the great expense requisite for building a new Cathedral, occasioned a lapse of some years, as well as a loss of considerable labour and materials, before it was finally determined that all attempts at reparation were hopeless. A commission was appointed in November, 1673, consisting of several peers, spiritual and temporal, together with other persons of rank, having authority to superintend the plans for

[7] The other remarkable monuments in the old church which were destroyed by the fire, were those of Henry Lacy, Earl of Lincoln, who died in 1312. Sir John Beauchamp, one of the founders of the order of the Garter, who died in 1360. Sir Simon Burley, K.G., ob. 1388. John of Ghent, Duke of Lancaster, who died in 1399. Dean Colet, ob. 1519. William, Earl of Pembroke, ob. 1551. Sir Nicholas Bacon, ob. 1579. Sir Philip Sidney, ob. 1586. Sir Christopher Hatton, K.G., ob. 1591. Sir Francis Walsingham, ob. 1590; and that of Dr. Donne, ob. 1631. Sir Anthony Vandyck, the painter, who died in 1641, was also buried in old St. Paul's.

rebuilding the Cathedral; and a design having been approved by the king, his majesty issued a warrant on the 1st of May, 1675, for the commencement of the works. The removal of the ruins of the old Cathedral was not accomplished without difficulty, and repeated efforts were found necessary to level the walls of the venerable edifice. The foundation commenced at the western end, was carried on eastward, and the first stone was laid by Sir Christopher Wren on the 21st of June, 1675. In ten years the walls of the choir and aisles were finished, together with the northern and southern porticoes, and the great piers of the dome were brought to the same height.[8]

The choir of the church was first opened for divine service on occasion of the Thanksgiving for the Peace of Ryswick, 2nd December, 1697, concluded in that year between the allied powers and France; service was first performed in the morning prayer chapel, on the southern side of the church, on the 1st February, 1699; and in 1710 the highest and last stone, on the top of the lantern, was laid by Christopher Wren, son of the architect, in the presence of Mr. Strong, principal mason, and others who had been employed in the execution of the work. Thus the Cathedral Church was completed in the period of five and thirty years, under the superintendence of one architect, under the direction of one principal mason, and during the occupation of the see of London by one bishop: it may also be mentioned that it remains without alteration or addition since its original erection.

Dr. Henry Compton, son of the second Earl of Northampton of that name, was appointed Bishop of London by King Charles II. in 1675.[9] After King James ascended the throne, he was, however,

[8] From an account of St. Paul's Church printed in the year 1685, by John Tillison, clerk of the works, it appears that the general depth of the foundation below the surface of the ground is 22 feet, and in many places 35 feet; that the large vaults below the church are 18 feet 6 inches from the ground to the crown of the arch, and that each of the great piers sustaining the dome stands upon 1360 feet of ground superficial measure, and each lesser one upon 380 feet. The whole space occupied by the piers and covered by the dome contains half an acre, half a quarter of an acre, and almost four perches.

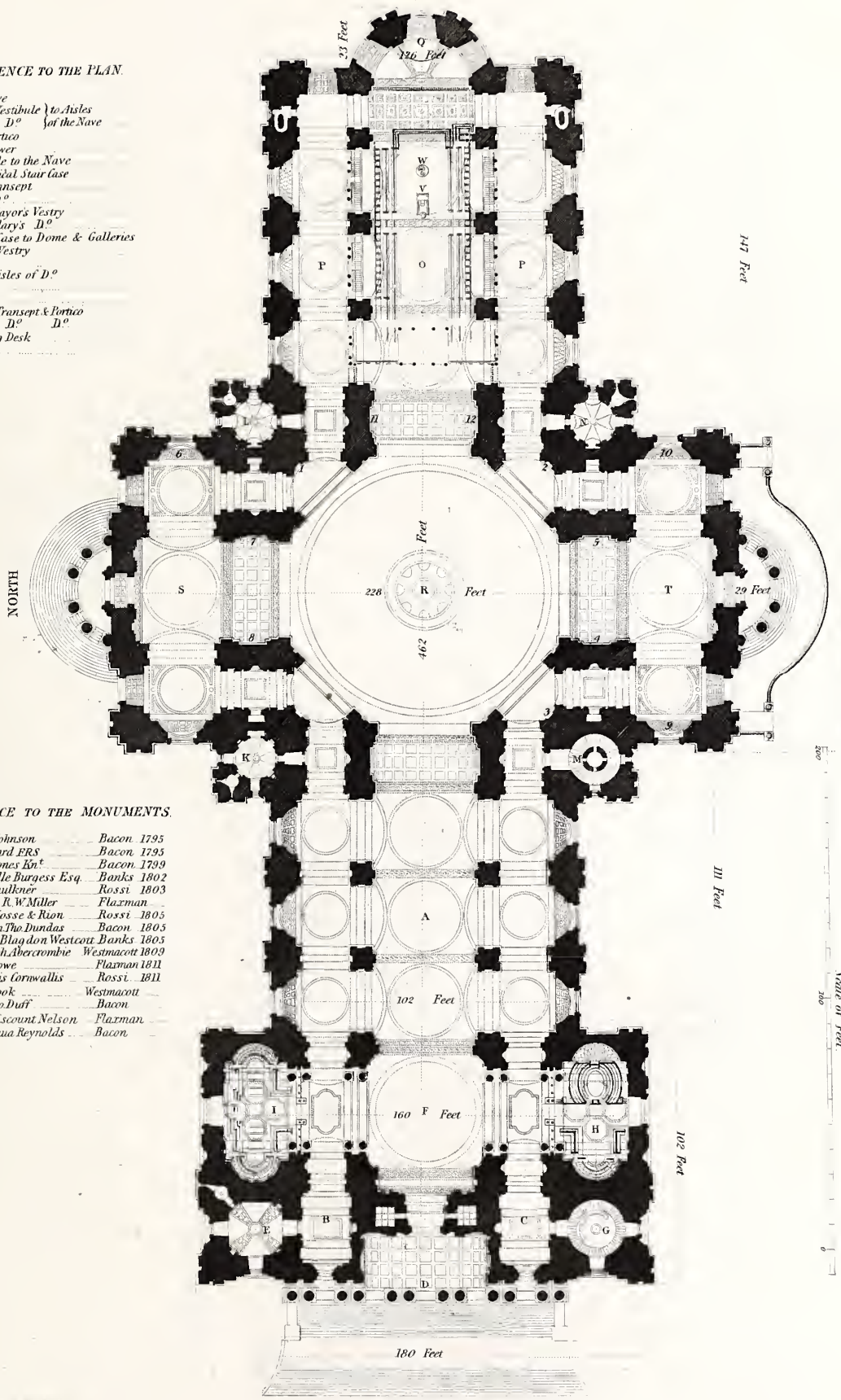
[9] In the same year this bishop was made dean of the Chapel Royal, and the king committed to his care the education of his two nieces, the princesses Mary and Anne; they were both confirmed by him in 1676, and both likewise married by him, Mary to William, Prince of Orange, in 1677, and Anne to George, Prince of Denmark, in 1683.

suspended from the execution of his episcopal office, during his majesty's pleasure, when the bishops of Durham, Peterborough, and Rochester, were appointed commissioners to exercise ecclesiastical jurisdiction within the diocese of London. Bishop Compton was restored in 1688, and was chosen by King William to perform the ceremony of his and Queen Mary's coronation in 1689. He died at Fulham in 1713, at the age of eighty-one, and was buried in the churchyard there.

St. Paul's Cathedral, one of the most conspicuous objects of the British capital, stands in the very centre and most elevated part of the city of London, having Ludgate Street on the west, Cheapside on the east, and St. Martin's-le-Grand on the north. The edifice is entirely built of fine Portland stone,[10] and on the plan of the Latin Cross, a form which approaches to perfection, expands easily to the eye of the spectator, and exhibits its beautiful combination at one view. The whole length of the church with its portico is 500 feet, the width of the western front with the towers is 180 feet, and the length of the transept within the doors of the porticoes is 250 feet; the circumference of the building being 2292 feet. At the intersection of the nave and transept rises a magnificent dome, 145 feet in diameter, from the top of which springs a lantern enriched with columns, and surmounted by a gilded ball and cross, the *croix aveline*. At the western end of the church are projections northward and southward, answering the purposes of a morning chapel and consistory court, an expedient for giving more importance to the western front. There are also, at the internal angles of the cross, on the plan, small square bastion-like adjuncts, the real use of which is to strengthen the piers of the dome, but which are made serviceable, internally, as vestries and a staircase. The nave and choir are separated by the area over which the cupola rises; from this area a transept diverges to the north and south, extending each way one severy, or arch, in length. The choir is terminated eastward on

[10] The Portland stone which has been used in many of the magnificent buildings of the kingdom, was first brought into repute in the reign of James I., and was employed in the construction of the Banquetting House, part of an intended new palace at Whitehall. After the fire of London this stone was used by Sir Christopher Wren in rebuilding almost every edifice of magnitude in the metropolis.

ST PAUL'S CATHEDRAL



REFERENCE TO THE PLAN.

A *The Nave*
B *North Vestibule* } *to Aisles*
C *South D°* } *of the Nave*
D *West Portico*
E *Bell Tower*
F *Vestibule to the Nave*
G *Geometrical Stair Case*
H *S.W. Transept*
I *N.W. D°*
K *Lord Mayor's Vestry*
L *Prebendary's D°*
M *Stair Case to Dome & Galleries*
N *Deans Vestry*
O *Choir*
P *N.& S. Aisles of D°*
Q *Altar*
R *Dome*
S *North Transept & Portico*
T *South D° D°*
V *Reading Desk*
W *Pulpit*

REFERENCE TO THE MONUMENTS.

1 *Sam.l Johnson* — *Bacon 1795*
2 *J. Howard F.R.S* — *Bacon 1795*
3 *S.r W. Jones Kn.t* — *Bacon 1799*
4 *R. Rundle Burgess Esq.* — *Banks 1802*
5 *Capt. Faulkner* — *Rossi 1803*
& Capt. R. W. Miller — *Flaxman*
6 *Capt. Mosse & Rion* — *Rossi 1805*
7 *Maj. Gen. Tho. Dundas* — *Bacon 1805*
8 *Capt. G. Blagdon Westcott* — *Banks 1805*
9 *S.r Ralph Abercrombie* — *Westmacott 1809*
10 *Earl Howe* — *Flaxman 1811*
11 *Marquis Cornwallis* — *Rossi 1811*
Capt. Cook — *Westmacott*
12 *Capt. Geo. Duff* — *Bacon*
Lord Viscount Nelson — *Flaxman*
13 *S.r Joshua Reynolds* — *Bacon*

[illegible] & Engraved by [illegible]

for Winkles's Cathedrals

the plan by a semicircular apsis or tribune, which is equal in diameter to the width of the choir.

The architectural elevation of this grand edifice consists throughout of two orders; the lower one Corinthian, the upper Composite. In both stories, excepting at the northern and southern entrances, which are enriched with semicircular porticoes, and on the western front, the whole of the entablatures rest on coupled pilasters; between these, in the lower order, a range of semicircular headed windows is introduced, and in the order above, the corresponding spaces are occupied by dressed niches, on pedestals pierced with openings, which give light to passages over the aisles. The upper order of architecture is merely a screen to hide buttresses which are carried across from the outer walls to resist the thrust of the great vaulting.

One of the principal objections made by architectural critics is, that the body of the church is divided into two equal orders, instead of an attic only being added, as in the instance of the church of St. Peter's at Rome, also, that the surface of the building is crowded with festoons, and broken into minute rustic to the very summit. It is known that the original design which Sir Christopher Wren gave for the Cathedral of St. Paul, was more approved by himself than that adopted in the present building, and it had apparently some points of superiority; the whole fabric in the first design consisted of one order only, instead of an equal division into two, and the grand portico projected with a space and elevation not unequal to that of the Pantheon at Rome.[11] An architect of eminence, after a comparison of St. Paul's with the churches of St. Peter, St. Mary, at Florence, and that of St. Geneviève, or the Pantheon, at Paris, three of the largest modern churches of Europe, admits that St. Paul's ranks high in point of constructive merit; but it appears there is least waste of interior effect in St. Mary's, at Florence, and that St. Paul's and the church of St. Geneviève, are very far from being economical in this view of their merits.[12] The

[11] The dome of the intended church did not rise from a peristyle as at present, but was supported by buttresses. The plan and elevation have been published, and the model is exhibited in the Cathedral.

[12] Account of St. Paul's Cathedral, by Joseph Gwilt, architect, who is the author, also, of "A Comparative View of the Magnitude of the Four principal Modern Churches in Europe;" and besides extensive information on architecture, possesses a highly cultivated taste.

greatest defect in the architecture of St. Paul's Cathedral, says the same intelligent critic, arises from the multiplicity of breaks and incongruous forms in every part; hence a want of breadth and repose throughout, the cupola and its peristyle only excepted, in which a very opposite practice has produced the most delightful result. Another defect is the almost universal absence of even the semblance of tie and connexion which the want of continuous lines of entablature produces; pediments with the horizontal corona omitted, besides many minor abuses, such as deficiency of architraves, fritter in the ornament, etc. In short, all the details appear to have been copied from the worst examples of the worst Italian and French masters.

With respect to the general division of the body of the building into two orders of architecture, it is stated in the Parentalia, that Sir Christopher Wren was obliged to yield to circumstances, as the Portland quaries would not afford stones of the required dimensions;[13] but Mr. Gwilt says these excuses are unsatisfactory, it would have been far better to have had the columns in many pieces, and even with vertical joints, than to have placed one portico over another on the western front.

The lower division of the western portico is composed of twelve coupled columns of the Corinthian order, on a basement formed by a double flight of steps of black marble, and the upper of only eight columns supporting an entablature and pediment, the tympan of which is a bas-relief, representing the Conversion of St. Paul, the patron Saint of the church,[14] sculptured by Francis Bird.[15] On the apex of the pediment is a colossal statute of St. Paul, and at the extremities are figures of St. Peter and St. James. On the sides of the portico are towers, each of which are surmounted

[13] Parentalia, or Memoirs of the Family of the Wrens, but chiefly of Sir Christopher Wren. London, 1750.

[14] The Conversion forms the subject of one of the oldest pictures in the National Gallery, a production of the Ferrarese school, obtained from the Aldobrandini collection.

[15] This artist was employed by Sir Christopher Wren in the sculptural enrichment of the Cathedral; for the pediment, 64 feet by 17, and consisting of eight figures, of which six are equestrian, he received £650, for the reliefs under the western portico, the acts of St. Paul, he received £300, and £75 each for the panels. Lord Orford says, that "the many public works by his hand are not good testimonies in his favour;" but it must be admitted that he succeeded well in monumental figures; that of Dr. Busby, in Westminster Abbey, by the same master, is sufficient to prove his ability.

Drawn by J. Archer for Winkles's Cathedrals Engraved by B. Winkles

ST PAUL'S CATHEDRAL.

THE WESTERN FRONT.

Plate 78.

by an enriched steeple of two orders, in light pierced work, covered with a dome formed by curves of contrary flexure, and terminated by a majestic pine-cone 222 feet from the ground. At the angles of these towers, on the western front, are colossal statues of the Evangelists with their attributes. In the south-western tower is the clock, and the great bell on which it strikes.[16] The diameter of this bell is about 10 feet:[17] on it are the words, "Richard Phelps made me, 1716."

In the centre of the area before the western front of the Cathedral is a statue of Queen Anne, sculptured by Bird, in 1712; it stands on a circular pedestal, having four pilasters at equal distances, supported by trusses, on which are seated four allegorical female figures, representing England, France, Ireland, and America.

The fronts of the northern and southern transepts are terminated upwards by pediments, over coupled pilasters at the quoins, and two single pilasters in the intermediate space: each front is surmounted by five colossal statues of apostles. On the front of each transept is also a grand semicircular Corinthian portico, the southern raised on a semicircular terrace, having, on each side, piers of entrance surmounted by rich vases, ornamented with arabesque work, which are placed on elegant circular pedestals, enriched with cherubim heads, and festoons of fruit and flowers. It has been justly observed of these porticoes, that they are not inferior in beauty to the dome itself; they are objects equally admirable whether considered separately or in connexion with the building which they adorn, and diversify by affording a contrast of curved with the straight lines of the architecture, and of insulated columns with engaged pilasters.

[16] The clock is of great magnitude, and is wound up daily; the outward dial, 18 feet 10 inches in diameter, is regulated by a smaller one withinside. The length of the minute hand is 8 feet, and its weight 75lbs.; the length of the hour hand is 5 feet 5 inches, and its weight 44lbs.; the length of the hour figures is 2 feet 2½ inches. It appears that the art of making large clocks is every day retrograding, and exhibits a singular instance of a branch of mechanical science, and one of very great importance, in which we are infinitely surpassed by the French, amongst whom the art of turret clock making, as an object worthy of public attention, is carried to an unrivalled degree of perfection.—*Vulliamy's Considerations on the Subject of Public Clocks.* 4to, 1828.

[17] Its weight, which is not to be compared with the great bells of Oxford or Exeter, is generally stated at 4½ tons, but is also said to be only 3 tons 15 cwt., or 8400lbs.

The walls of the nave and choir are decorated with two stories, of coupled pilasters, arranged at regular distances, the lower range being of the Corinthian, and the upper of the composite order; the intervals between the Corinthian pilasters are occupied by large windows, and those between the composite pilasters, by niches; the entire summit of the side walls is crowned by a regular balustrade. The projecting semicircle, which terminates the eastern end, is more highly enriched, and appears to have been completed in the reign of William III., as the royal initials are sculptured beneath the eastern window. Over the choir at the extreme eastern end is an ornamented attic, which breaks the line of balustrade.

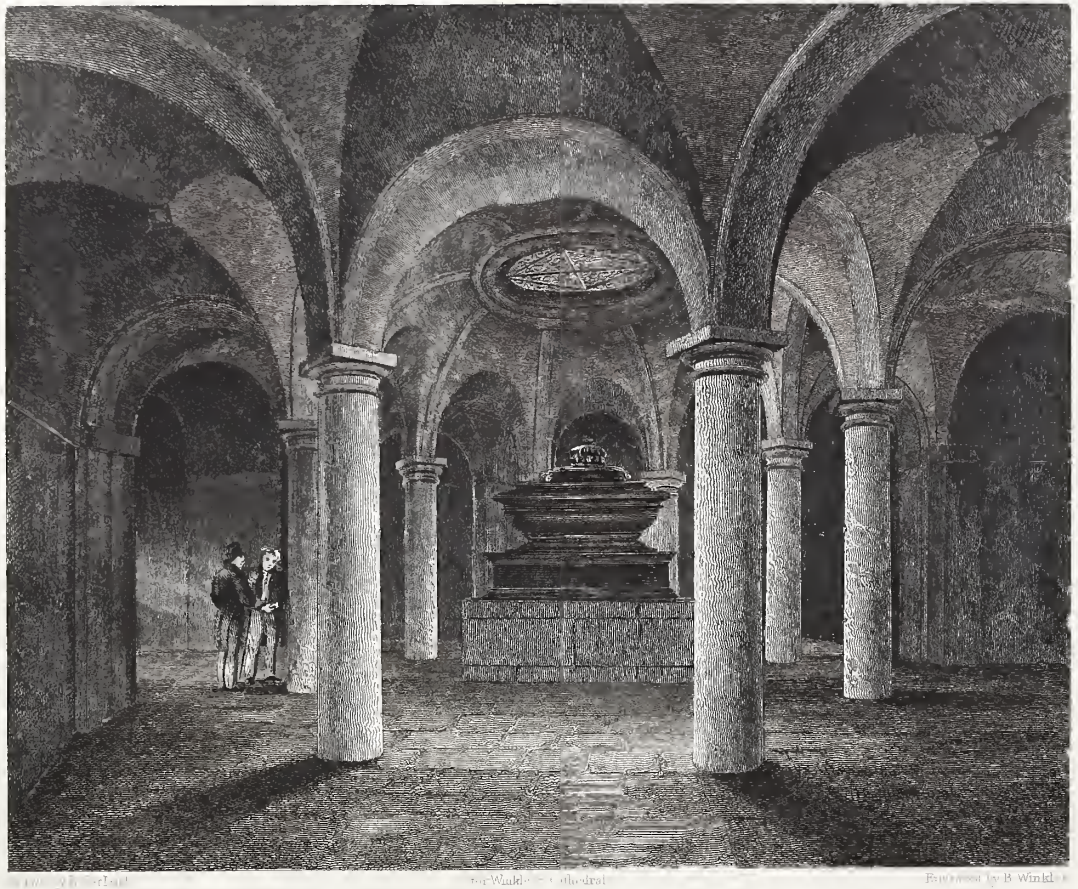
The dome, the most remarkable and magnificent feature in the building, is generally spoken of in terms of unqualified admiration; objections, it is true, have been raised to the columns of the peristyle, for their excess in height, over that of either of the orders below, and the objections are not groundless; but none, says Mr. Gwilt, can lament this violation of rigid propriety. The same gentleman affirms, that for dignity and elegance no church in Europe affords an example worthy of comparison with the cupola of Paul's. The peristyle stands on an immense circular basement, rising about twenty feet above the roof of the church, and supported on the piers and great arches of the central area: the columns, thirty-two in number, are of a composite order, every fourth intercolumniation being filled with masonry, but so disposed as to include an ornamental niche; by which arrangement the buttresses of the cupola are judiciously concealed, and converted into a decoration of a beautiful character. The colonnade is crowned with a complete entablature and balustrade, which forms an entire circle, connecting all the parts in one grand and harmonious whole. Above the colonnade, but not resting upon it, rises an attic, the detail of which is simple and appropriate, and whence springs the exterior dome of a very bold and graceful contour; it is covered with lead and ribbed at regular intervals. At its summit is another gallery of gilded iron work, from the centre of which rises a stone lantern enriched with columns and crowned by a ball and cross.[18] The view of the city

[18] In 1826 a new ball and cross were placed on the lantern in lieu of the originals which had become so decayed as to render this measure necessary.

Drawn by Hablot Browne. for Winkles Cathedrals Engraved by B. Winkles

ST PAUL'S CATHEDRAL.

NORTH EASTERN VIEW.



[illegible] Winkle's Cathedral Engraved by B. Winkle

ST. PAUL'S CATHEDRAL.

THE CRYPT, MONUMENT OF ADMIRAL VE[illegible] UNTIL [illegible] DOME.

Pla.

of London from the stone gallery, round the dome, over the colonnade, is very fine, but by no means equals the extensive prospect obtained at the superior elevation of the golden gallery at the apex of the dome round the lantern. The outward diameter of the dome is 145 feet, the inward diameter of the same is 108 feet.[19] The entire height from the ground to the top of the cross is 340 feet.

The principal entrance to the crypt is by a flight of steps in the south-eastern angle of the great transept: in this, the basement story, vast piers and arches sustain the superstructure, the space being formed into three avenues corresponding with those of the nave, transept, and choir above. In the very centre of the crypt repose the remains of Admiral Lord Nelson, who fell at the battle of Trafalgar in the year 1805. The colours of his own ship, the Victory, were deposited in the same grave, which is covered with an altar tomb of granite, supporting a large square sarcophagus of black and dark coloured marbles. In the crypt is also the grave of the architect, situated under the southern aisle of the choir.

The nave and choir of the Cathedral are each flanked by three arches springing from piers, which are strengthened as well as decorated on their inner faces by pilasters of the Corinthian order, crowned by an entablature. Over this order of architecture rises a tall attic, the pilasters of which form abutment piers for the springing of the semicircular arches of the vaulting. The vaulting of this part of the church is light, elegant, and very judiciously constructed; each division forms a low dome, supported by four spandrils, the face of each sphere being encircled by an enriched course of foliage. In the upright plane space on the walls a clerestory is introduced over the attic; the aisles, which are low in comparison with the nave, are vaulted from the small pilasters, and terminated in a manner similar to that of the vaulting of the nave and choir. At the western termination of the nave is a small transept, which on the south is occupied as a morning prayer chapel, and on the north as a consistory, or court of the chancellor of the diocese; these are divided from the aisles by screens of ornamental

[19] The diameter of the inside of the Pantheon at Rome is about 149 feet English measure, exclusive of the walls, which are about 18 feet thick, so that the diameter of the whole circle is about 185 feet; the roof of this ancient temple, now covered with lead, was formerly covered with plates of gilded brass.

earved work. In the story above the consistory eourt is the Cathedral library: over the chimney-piece is a portrait of Dr. Henry Compton, Bishop of London, painted by Sir James Thornhill; he is represented with a plan of the Cathedral in his hand; this prelate presented the whole of his books to the library. At the opposite extremity of the transept, and exaetly corresponding in situation and dimension with the library, is another apartment, in which is preserved the model which was made under the direction of Sir Christopher Wren, and valued by him as the most perfect of all the designs he made for the Cathedral. The eentral area under the cupola is eireumseribed by eight large piers, equal in size, but not equi-distant. The four larger openings oeeur in the spaces where the nave, ehoir, and transept diverge from the great circle, the lesser ones between them. These latter are surmounted by arches which spring from the architrave of the main order, but by extending the springing points, above, in the attic so as to break over the re-entering angular pilaster below, sueh an inerease of opening is aequired in the attic, that the eight arches which receive the cantilever eornice of the whispering gallery are all equal.[20] Above the cornice a tall pedestal, or dado, receives the order immediately under the dome; its periphery is divided into eight portions, of three intercolumniations each, pierced for windows; each of these divisions being separated from that adjoining it by a solid pier, one intereolumniation wide, decorated with a niche. The piers so formed connect the wall of the inner order with the external peristyle, and thus serve as eounterforts to resist the thrust of the inner brick eupola, as well as that of the conieal wall which carries the lantern.

The ascent to the whispering gallery, as it is universally ealled is by a circular stairease, eonstructed within the north-western projeetion of the great transept. This gallery, eomposed of richly-ornamented iron-work, eneircles the drum of the dome, and extends to the extreme edge of the eorniee. The stairease contracts on approaehing the gallery to afford room for various passages, through the apertures of which the immense buttresses of the dome may be seen.

[20] The mitering of the archivolts over the eight great arches of the cupola is a sad abuse, it makes the lofty works which rise above them seem to stand on points.—*Gwilt.*

ST PAUL'S CATHEDRAL.

Mr. Gwilt, an architect who has written an account of St. Paul's Cathedral, seems to have exercised the strictest impartiality in the observations he has made relating to this great work; he admits that Wren was a consummate mechanician, but as an architect he considers him by no means so distinguished. It is obvious to every one who has given the matter due consideration, that in estimating the merits of a building and the constructive skill of its architect, that is superior in which the greatest effects are produced by the use of the slenderest materials. Amongst the most elegant applications of science ever introduced into a building is the conical wall, between the inner and outer domes, upon which the stone lantern of enormous weight is supported. This was truly the thought of a master, but however admirable the science which directed the use of the expedient, it has induced two defects which are scarcely pardonable. The first of these is, that the exterior dome is constructed of timber, which however well attended to, must necessarily decay within a comparatively short period, should even the carelessness of plumbers spare it. The other defect is, the immense waste of section which it has caused, and the consequent loss of interior effect sustained.

In the height of this cone are three tiers of circular perforations, not alone contrived to admit the necessary currents of air in order to keep the walls dry, but to light, and render visible, the framing of the timbers bearing the external dome, and also to keep them free from moisture. The framing of these timbers is most scientific; each frame, thirty-two in number, stands on a stone abutment, with a circular perforation conjoined, with the three cones, at the springing lines. The whole frame is in three stages, three principal upright timbers rise through the said stages, with occasional struts and braces; having from frame to frame successive tiers of horizontal timbers, running with the curvature of the dome, whereon the external covering of lead is laid. Although the appearance of the several frames from their seemingly complex admixture, in the circuitous line round the cone, may, at first view, confound and astonish the beholder, yet, upon examination, the nature of the carpentry becomes familiar to the eye, and from its simplicity, and

true geometrical principle, satisfies the mind in the great security afforded to the whole by these auxiliaries of the dome.[21]

The interior of the cupola is painted in two colours, relieved with gilding, by Sir James Thornhill; it is in eight grand compartments, representing the principal events in the life of St. Paul.

The dome is pierced with an eye in its vertex, and through it a vista is carried up to the small dome in which the great cone terminates. When the whole height is seen through the opening from below, the gaze becomes truly fascinating; this view is very justly considered the prime scenic feature of the whole building. The architectural embellishments of the more lofty parts of the structure are all painted and gilded.

The western end of the choir commences at the piers supporting the cupola, which are wider than the other piers, and are flanked by Corinthian pilasters at the angles, having a square recess in the intercolumniation; uniform with these, there are, at its eastern end, piers of the same dimensions, excepting that they are pierced for a communication with the aisles. In other respects the leading architectural features of the choir resemble those of the nave with the addition of the tribune, wherein the altar stands which is domed over from top of the attic.

The choir screen is a Corinthian colonnade, supporting a gallery for the organ, and bears the following tribute to the memory of the architect.

SVBTVS . CONDITVR . HVJVS . ECCLESIÆ . ET . VRBIS . CONDITOR .
CHRISTOPHORVS . WREN . QVI . VIXIT . ANGOS . VLTRA . NONAGINTA .
NON . SIBI . SED . BONO . PVBLICO . LECTOR . SI . MONVMENTVM .
REQVIRIS . CIRCVMSPICE.

The organ was constructed in 1694 by Bernard Smydt, a German; but was entirely taken to pieces and repaired in 1802.

On each side of the choir is a range of fifteen stalls, exclusive of the bishop's throne, on the southern side, and a stall for the lord mayor on the northern; these are beautifully enriched with carving by Grinling Gibbons.[22] The pulpit was designed by Robert

[21] Survey of the Cathedral Church of St. Paul, by John Carter, F.S.A., an architect whose descriptive remarks are highly interesting, his knowledge of the art of construction giving his writings a precision and accuracy, not often to be obtained.

[22] This artist, celebrated for his excellent carving, was introduced by Evelyn to Sir Christopher Wren and to King Charles II.; the king gave him an appointment to the

ST PAUL'S CATHEDRAL.

THE NAVE AND CHOIR

Mylne, clerk of the works, and carved by Edward Wyatt; it was erected about the year 1802. The reader's desk, representing an eagle with expanded wings, supported by a pillar and enclosed within a railing, is a fine example of the kind, entirely brass, richly gilt. The apsis, or tribune, at the eastern end of the choir, is enriched with pilasters painted in imitation of lapis lazuli, with capitals, and ornaments of the entablature, richly gilded. The intercolumniation is panelled with marble.

In the year 1773 a design was formed for decorating the Cathedral with the works of our most eminent painters and sculptors, when the presidents and members of the Royal Academy offered to fill some of the compartments with pictures without charge; but the scheme, although approved of by his majesty, was discouraged by the Archbishop of Canterbury and the Bishop of London as savouring of "Popery." About the year 1793 another suggestion to break the monotonous uniformity of the architecture in the interior of the Cathedral, was the admission of national monuments raised in commemoration of eminent characters. The two first monuments erected in this building were those of John Howard, the philanthropist, who died at Cherson, in Russian Tartary, in 1790, and Dr. Samuel Johnson, one of the most highly-distinguished critics of the eighteenth century, who died in 1784; both statues were the work of John Bacon, R.A.,[23] and occupy corresponding situations in the angles in the front of the smaller piers of the dome. In another angle is a third statue by the same sculptor, erected to the memory of Sir William Jones, an accomplished scholar, who died at Bengal, in 1794. The fourth statue in a corresponding angle of the dome is that of Sir Joshua Reynolds, who died in 1792.[24]

All the monuments in the church are of white marble, with the exception of the plinths of those which stand upon the pavement.

board of works, and employed him in the ornaments of most of his palaces, particularly, at Windsor; but his principal performance is at Petworth. Gibbons died in 1721.

[23] This eminent sculptor died in 1790; there are few of our Cathedrals without some specimen of his skill, but one of his grandest efforts is the monument of Lord Chatham, in Westminster Abbey, completed in 1783.

[24] In the vaults of the Cathedral were also buried the following members of the Royal Academy: James Barry, R.A., who died in 1806. John Opie, R.A., who died in 1807. Benjamin West, President of the Royal Academy, who died in 1820; and Sir Thomas Lawrence, President of the Royal Academy, who died in 1830.

The expenses attending the erection of the Cathedral were defrayed by an imposition on sea coal imported into London, the annual proceeds of which were sometimes less than the yearly charges for materials and labour, the deficiency was supplied by the contributions of the king, the nobility, the clergy and gentry, and by the sale of some of the old materials. The whole expense of erecting the edifice, deducting the money expended in attempts to repair the old Cathedral, was £736,752 2s. 3d., in addition to which the stone and iron inclosure which surrounds it[25] cost £11,202 0s. 6d.; total, £747,954 2s. 9d.

It appears that the dean and chapter of St. Paul's are in no way responsible for the neglect or preservation of the building. When the Cathedral was rebuilt, a fund was provided for its preservation, called The Fabric Fund, and appropriated by Act of Parliament to the repairs of the Cathedral. It is placed under the direction of the Archbishop of Canterbury, the Bishop of London, and the Lord Mayor, as trustees of the Fabric Money, and all business relative to the repairs or improvement of the building is solely under their management and control.

A detail of the origin of one of the abuses at St. Paul's is given in Mr. Gwilt's account of the Church, in which it appears that the master carpenter levied a toll called stairfoot money, on all strangers who were desirous of ascending to view the works from 1707 to 1711; with laudable humanity he applied the proceeds to the relief of those artificers who were disabled by accidents on the works, and to the assistance of their families. The monies arising from this source were too strong a temptation for the dean and chapter; without compunction they put a stop to the charitable disposition of the monies, and directed the future application of them for the benefit of the officers of the Church.

[25] The superb iron balustrade which environs St. Paul's Cathedral cost about 6d. a Pound, and was cast at Gloucester Furnace, about two miles from Lamberhurst, in Sussex; this was for a length of time the principal iron furnace in England, and was supplied with iron-stone dug in the immediate neighbourhood.

Drawn by Hablot Browne for Winkles's Cathedrals. Engraved by B. Winkles.

WELLS CATHEDRAL.

NORTH EASTERN VIEW OF THE CATHEDRAL FROM THE ROAD TO BATH.

WELLS CATHEDRAL.

The city of Wells is very beautifully and romantically situated at the southern extremity of the almost mountainous forest of Mendip, about five miles from the town of Glastonbury, and nineteen from the city of Bath. The name is said to have been derived from St. Andrew's Well, a remarkable spring, which rises near the site of the episcopal palace, and, emitting a copious stream, surrounds that ancient structure with its transparent waters, and thence transmits them through the several parts of the city. It is traditionally indebted for its origin to the ardent religious zeal of Ina, king of the West Saxons, who here founded a church, and dedicated it to St. Andrew the Apostle. A college of priests was subsequently established by Kinulph, successor to Sigebert; and Adhelm, who had been abbot of Glastonbury, was, A.D. 910, consecrated by Plegmund, Archbishop of Canterbury, the first bishop of Wells, with Somersetshire for his diocese. The city was incorporated by Reginald Fitz-Joceline, the son of Joceline, bishop of Salisbury, and bishop of Wells in the reign of Richard I., and is divided into four verdereys, each of which is superintended by two verderers, an office originating in the ancient *viridarii*, who kept the assizes of the bishop's forest of Mendip.[1]

The original Cathedral of Wells, which had been erected by Wulfhelm, the successor of Adhelm, the first bishop, appears to have been much indebted to the munificence of Bishop Giso, one of the chaplains to King Edward the Confessor, who, having increased the revenues of the church, augmented the number of canons, and built the useful appendages of a cloister, hall, and dormitory. This bishop also enlarged and beautified the grand choir of the Cathedral: having presided at Wells eight and twenty years, he died A.D. 1087, and was buried on the northern side of the high altar in his church.

John de Villula, a native of Tours, in France, who succeeded to the bishopric, is said to have practised physic in Bath with great success before his advancement to the episcopal chair. This pre-

[1] Collinson's History and Antiquities of the County of Somerset, vol. iii., p. 375.

late entirely demolished the cloister and other conventual buildings which Bishop Giso had erected for the use of the canons, and in the place where they had stood, built a palace for himself and his successors. This bishop being strongly attached to the city of Bath, whence he derived his fortune, determined to fix his pontifical seat there. In this design the prelate was encouraged by the monks of Bath, who petitioned him to unite the abbey with the bishopric, and gave him five hundred marks, with which he purchased the whole city of King William Rufus, and then assumed the title of Bishop of Bath. He died in 1122. Great contention afterwards arose betwixt the monks of Bath and Wells as to which city should be honoured with the episcopal seat; the question being referred by compromise to the bishop's arbitration, he ordained that the bishops of this diocese should neither be called bishops of Wells as they had been, or of Bath as they were, but that taking their name from both churches, they should for the future be called bishops of Bath and Wells. That each of the churches, when the see was vacant, should appoint an equal number of delegates, by whose votes the bishop should be chosen, and that he should be installed both at Bath and Wells. He rebuilt great part of the Cathedral, and dying in the year 1165, was buried at Bath.

Joceline Trotman, or de Wells, a native of this city, and one of the canons of this Cathedral, was consecrated bishop of the diocese at Reading, before the end of the year 1205. But very soon afterwards having incurred the king's displeasure by interdicting the nation, at the pope's command, he was obliged to relinquish his bishopric, and spent five years abroad in banishment. After his return to his diocese, he applied himself to the enlargement of the church of Wells. He began his work about the year 1214, when he took down the greatest part of the church from the presbytery westward, and commenced rebuilding it on a more spacious and beautiful plan calculated to produce a noble and admirable effect; he rededicated it Oct. 23, 1239. This bishop not only rebuilt the western front of the Cathedral as it now stands, one of the most remarkable specimens of enriched architecture in England, but also built and endowed two costly chapels, one in his palace at Wokey, and the other at Wells. Bishop Joceline died 19th of November, 1242, and was buried in the middle of the choir. The entire plan

or model of the church adopted by this bishop appears never to have been departed from, but to have been strictly followed in the works of successive bishops till its total completion by Bishop Stillington, in 1465. Ralph Shrewsbury, the thirtieth bishop of Wells, who succeeded in 1329, a century after its commencement, excelled almost all his predecessors in this see in works of liberality and munificence, and has the merit of continuing the original plan in his great benefactions to the Cathedral.

The very beautiful architectural style adopted in the reign of Henry III., is remarkable for the vast skill and taste displayed in the construction and ornamental parts; the boldness and lightness of all the edifices raised at this period are yet unrivalled, and command a very high respect for the taste and ability of the architects. In Flaxman's Lectures, that classical sculptor did not fail to commend highly the tasteful decorations of rich foliage and the gracefully disposed statues with which architecture of this period was enriched, but especially directed the attention of his pupils to this Cathedral as rebuilt by Bishop Joceline. The western front of the church equally testifies the piety and comprehension of the bishop's mind; and the sculpture, in Mr. Flaxman's opinion, presents the most useful and interesting subjects possible to be chosen. On the southern side, above the western door, are *alti relievi* of the Creation [2] in its different parts, the Deluge, and important Acts of the Patriarchs.[3] Companions to these on the northern side are *alti relievi* of the principal circumstances in the life of Christ. Above them are two rows of statues, larger than nature, in niches, of kings, queens, and noble patrons of the church, saints, bishops, and other religious, from its foundation to the reign of Henry III. Near the pediment is our Saviour come to judgment, attended by angels, and his twelve apostles. The upper arches on each side, along the whole of the western front and continued in the northern and southern ends, are occupied by figures rising from their graves, strongly expressing the hope, fear, astonishment, stupefaction or

[2] There are many compositions of the Almighty creating Eve, by Giotto, Buon, Amico, Buffalmaco, Ghiberti, and Michael Angelo; but this is certainly the oldest and not inferior to any of the others.—*Flaxman.*

[3] The death of Isaac and the figure of St. John are particularly instanced by Mr Flaxman as beautiful compositions.

despair, inspired by the presence of the Lord and Judge of the world in that awful moment. In speaking of the execution of such a work, Mr. Flaxman admits that due regard must be paid to the circumstances under which it was produced in comparison with those of our own times. There were neither prints, nor printed books, to assist the artist; the sculptor could not be instructed in anatomy, for there were no anatomists. Some knowledge of optics and a glimmering of perspective were reserved for the researches of so sublime a genius as Roger Bacon some years afterwards. A little knowledge of geometry and mechanics was exclusively confined to two or three learned monks in the whole country, and the principles of those sciences as applied to the figure and motion of man and inferior animals were known to none. Therefore the work is necessarily ill-drawn and deficient in principle, and much of the sculpture is rude and severe, yet in parts there is a beautiful simplicity, an irresistible sentiment, and sometimes a grace excelling more modern productions.

It is very remarkable, adds Mr. Flaxman, that the sculpture on the western front of Wells Cathedral was finished in 1242, two years after the birth of Cimabue, the restorer of painting in Italy, and the work was going on at the same time that Nicolo Pisano, the Italian restorer of sculpture, exercised the art in his own country. It was also finished forty-six years before the Cathedral of Amiens, and thirty-six years before the Cathedral of Orvieto was begun, and it seems to be the first specimen of such magnificent and varied sculpture, united in a series of sacred history, that is to be found in Western Europe. It is therefore probable that the general idea of the work might be brought from the East by some of the crusaders. There are two arguments strongly in favour of the execution being English—the family name of the bishop is English, Joceline Trotman; and the style both of sculpture and architecture is wholly different from the tombs of Edward the Confessor and King Henry III., which were by Italian artists.[4]

Thomas Beckington, who had been one of the canons of this Cathedral, was elected bishop of Bath and Wells in 1443, and continued in the peaceable enjoyment of his see until his decease in 1445. Of the manner in which this exemplary bishop employed

[4] Flaxman's Lectures on Sculpture.

Drawn by Hablot Browne for Winkles's Cathedrals Engraved by B. Winkles.

WELLS CATHEDRAL.

WEST FRONT SHEWING THE NORTH PORCH TRANSEPT &c.

great part of his time, and the vast revenues of his see, he has left splendid evidence; and so long as one stone of his Cathedral remains, so long must his memory, his taste, and his liberality, be held in veneration. It has been happily conjectured that he imbibed his love for, and perhaps skill in, architecture from his first patron, William of Wykeham, bishop of Winchester, from whom Bishop Waynflete is known to have acquired his knowledge of that science. Beckington's munificence was scarcely inferior to that of either of those celebrated personages. He repaired and beautified all the episcopal houses in his diocese, on most of which he caused his own rebus to be affixed. He also erected a considerable part of the cloisters of this Cathedral, and built and endowed a chantry chapel on the southern side of the choir; the whole of the college of the vicar's choral was rebuilt at his expense by his executors. His attention was not confined to the mere appendages of his Cathedral. Amongst other benefactions to the city of Wells he built "the new work," a row of houses on the northern side of the market-place, and two large gatehouses at the eastern end; he also granted permission to the inhabitants of the city to have a conduit near the cross, to be supplied by pipes from St. Andrew's well, within the precincts of the palace.[5] "It is at Wells," says Sir Harris Nicolas, in his Life of this Bishop, "that the lover of the arts and the admirer of the zeal and disinterestedness of the prelates of the middle ages will be most impressed with respect for Bishop Beckington; but whilst viewing the effects of his munificence will he be able to refrain from asking himself, why it is that the most opulent successors of those great men have so rarely imitated them? Will his respect for the established order of things be sufficient to repress the reflexion, that with nearly the same revenues the modern clergy seldom indeed beautify or repair cathedrals, or found colleges. There is an indifference, an apathy about ancient ecclesiastical buildings in this country which is really surprising; in proof of which it may be observed, that the repairs of churches are generally left to the superintendence of uneducated and incompetent men, who everywhere leave marks of their barbarous ignorance and want of taste. Whether this neglect of what are termed the "Temples of God," is indicative of greater zeal in his

[5] Life prefixed to "The Journal of Beckington," printed in 1828.

service than was felt by the reviled monkish priesthood, or whether the public who are so commonly accused, from the pulpit, of indifference to their religious duties are likely to become more strict observers of them, whilst the richly endowed hierarchy of England allow the venerable religious fabrics to fall to decay, may be a proper subject for consideration of the dignitaries of our church." [6]

The Cathedral Church of Wells, as it now remains, is not only one of the most perfect in its original plan, designed in the early part of the reign of Henry III., but its appendages are more complete than those of any other Cathedral in the kingdom. It is this general harmony of the surrounding buildings that renders the effect on first view, particularly striking. The late C. A. Stothard, an artist of extraordinary talent and application in delineating the monumental antiquities of his country, writes thus from Wells :— "The Cathedral, with its various surrounding gates, the magnificent close, and the west front covered with figures of the finest workmanship, certainly must bear the palm from all others."[7]

The close, called the liberty of St. Andrew, from its western side, presents a scene in perfect harmony with a painter's feelings; a broad lawn extends round the northern front of the church to the beautiful chapter-house, whence an ornamental gallery of communication is carried over an arch to the vicar's college, a large ancient quadrangle, having a hall and chapel at its northern and southern extremities. On this side of the Cathedral Church is also the deanery, a mansion in which Dean Gunthorp, who rebuilt it, is said to have entertained King Henry VII., on his return from the west country. In allusion to the name of Gunthorp, several large guns are carved on the house. On the southern front of the Cathedral are the cloisters, larger than those of Salisbury, and the bishop's palace, originally built by Bishop John de Villula, surrounded by an embattled wall and moat; the area of the palace occupies nearly seven acres of ground; but both the hall and chapel have been suffered to become dilapidated.

The western front of the Cathedral occupies a space of one hundred and fifty feet in length, including the boldly projecting buttresses of the large towers, which rise to the height of not less

[6] Page 65.

[7] Memoirs of C. A. Stothard.

Drawn by Hablot Browne for Winkle's Cathedrals Engraved by J. Le Keux

WELLS CATHEDRAL.

SOUTH EAST VIEW.

than one hundred and thirty feet. The statues, of the size of life and larger, which are upon this front, amount to one hundred and fifty-three in number, and of smaller figures there are more than double that number. In the centre is a double doorway opening upon the nave, with small lateral doorways to the aisles; above the course, at the springing of the arch of the central doorway, is a continued series of arches, not without ornament, but less highly enriched than the upper compartments of the front. Three central lancet arch windows[8] are separated by piers of nearly equal width to the openings, a peculiar feature in the earlier stage of the pointed architecture, satisfying the antiquary as to the precise date of the foundation of the structure. The most remarkable part of the western front is the enrichment of the projecting buttresses, and the large space over the great western window, which excites almost universal admiration, independently of its great antiquity.

Few of the earliest specimens of sculpture which adorned the structures of the twelfth and thirteenth centuries are now remaining, but they were almost invariably placed in niches of the pointed style of architecture, whence it became a matter of necessity to introduce but one figure, and that in an upright position; yet under all these disadvantages a competent judge may discover in the majority of the works of our ancient sculptors a freedom and correctness of design that did, with due encouragement, produce works equal to those of the Italian school. If (says an able critic on sculpture) we examine the countenances of the kings and saints scattered over cathedrals and some churches, it will be evident that the artists who made them were capable of expressing dignity and piety; their drapery is generally in large graceful folds, correspondent to the position of the limbs.[9]

[8] The term lancet has been happily applied to the tall narrow windows which enlighten the structures of the thirteenth century. Salisbury Cathedral is the most complete specimen of that style; these lights have each a pointed arch at top, and the arch is frequently raised on straight lines above the mouldings of the impost, where such mouldings occur. This is indeed the lancet form, comparing the arch to the head of a lance or dart. A mixture of semicircular and lancet arches is not uncommonly found in buildings of the twelfth century, when the pointed arch began to prevail. Pointed architecture is so termed in allusion not only to its characteristic arch, but to its pinnacles, spires, etc., and seems most appropriate and most expressive of its character.—*Pugin's Specimens of Gothic Architecture*, vol. i. p. 2.

[9] The admirer of sculpture cannot fail of being highly gratified by tracing the progress of English statuary in that vast field for observation, Westminster Abbey

The Cathedral Church of Wells (continues the same author) is decorated with a profusion of sculpture decidedly of a more elevated character than that at Salisbury, the church of which was erected about the same time. Here may be seen a number of *alti relievi* of two or three figures, representing some of the choicest subjects selected from the Old and New Testaments, in the arrangement of which many of the groups display very considerable taste and judgment. In more elevated situations are ranges of niches, containing statues of the principal personages connected with the church, such as saints, kings, queens, nobility, and clergy. The principal subject in the west front is evidently Christ attended by angels and his twelve apostles; many of the designs occupying the upper arches round the church are emblematical of the Creation, the Deluge, the life of Christ, and particularly of the Resurrection and the Day of Judgment.[10] The artist who was employed at Wells, a perfect master of his profession, has left occular evidence of his superior abilities, and, although these works exhibit great deficiences in what is now termed classicality or principles of art, they yet possess many fine original sentiments and occasional excellencies which overbalance minor defects, and are consequently fairly deserving of esteem, especially as they were produced long before the revival of arts and learning in Italy.[11]

The porch on the northern side of the church is an elegant specimen of the early period of pointed architecture; the buttresses are plain, and the pinnacles without ornament, but its great merit is its simplicity of design. The great enrichment of the highly pointed arch of entrance is an abundance of beautiful recessed mouldings peculiar to the style in which it is erected; the insulated and banded shafts of the pillars on the sides have boldly sculptured capitals, very curiously ornamented, amongst the foliage of which is represented the remarkable events in the life and martyrdom of

Church, where he will find almost an annual succession of architectural and monumental figures from its foundation to the present day.

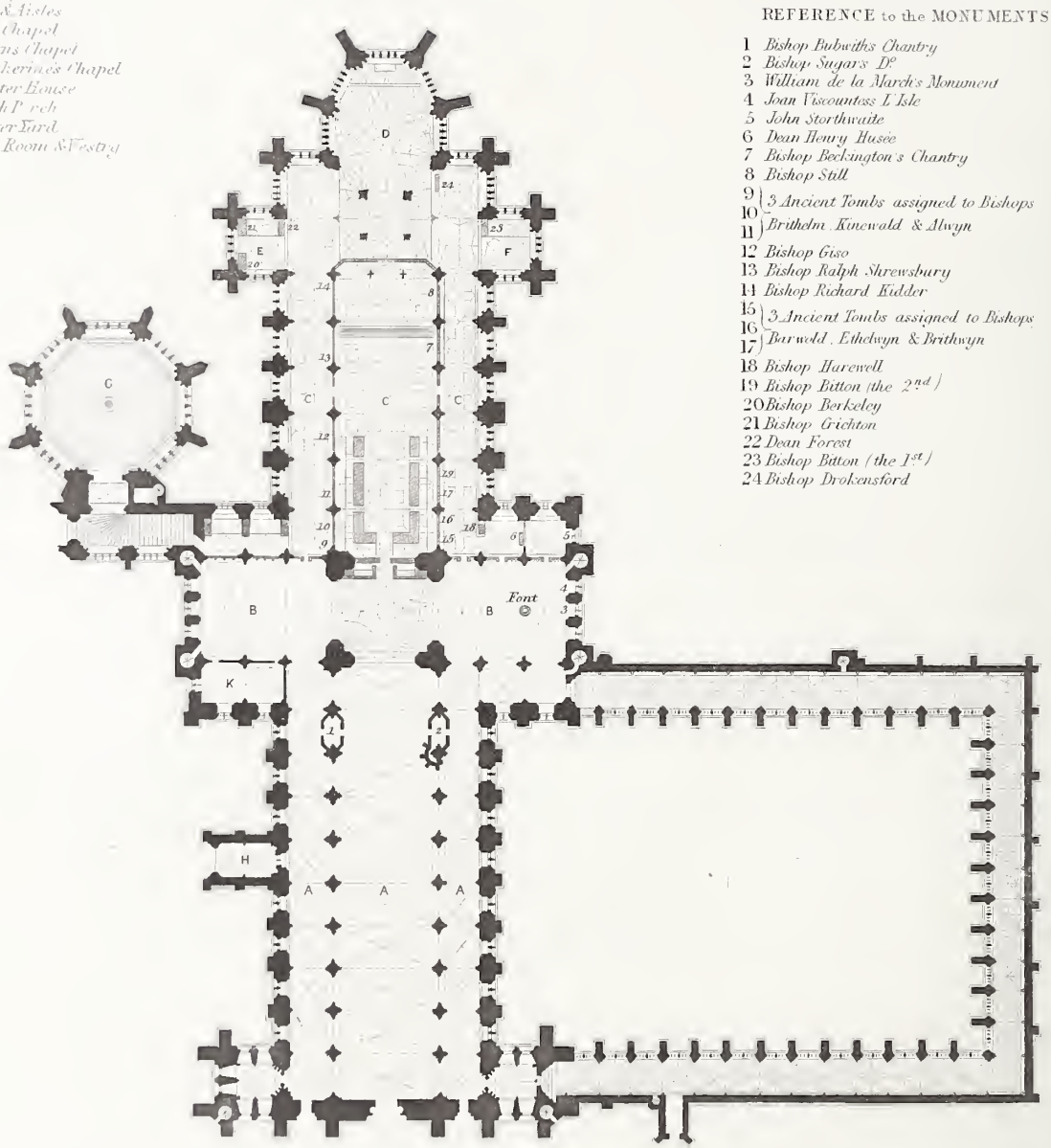
[10] Many other productions of the same date are impressive and rich in imagination; some are remarkable for the novel and poetical ideas which they display, as at the Cathedral at Peterborough there are a number of well-executed clever designs, representing infernal spirits tormenting sinners.

[11] Summary of early Sculpture in England; a very interesting paper on the subject, published in the Library of Fine Arts.

WELLS CATHEDRAL.

Scale of Feet.
50 100 Feet

REFERENCE to the PLAN
A Nave & Aisles
B Transept
C Choir & Aisles
D Lady Chapel
E St Johns Chapel
F St Katherine's Chapel
G Chapter House
H North Porch
I Cloister Yard
K Clock Room & Vestry



REFERENCE to the MONUMENTS

1 Bishop Bubwiths Chantry
2 Bishop Sugars Dº
3 William de la March's Monument
4 Joan Viscountess L'Isle
5 John Storthwaite
6 Dean Henry Husee
7 Bishop Beckington's Chantry
8 Bishop Still
9, 10, 11 } 3 Ancient Tombs assigned to Bishops Brithelm Kinewald & Alwyn
12 Bishop Giso
13 Bishop Ralph Shrewsbury
14 Bishop Richard Kidder
15, 16, 17 } 3 Ancient Tombs assigned to Bishops Burwold, Ethelwyn & Brithwyn
18 Bishop Harewell
19 Bishop Bitton (the 2nd)
20 Bishop Berkeley
21 Bishop Grichton
22 Dean Forest
23 Bishop Bitton (the 1st)
24 Bishop Drokensford

Engraved by B Winkles

St. Edmund the King, who was shot with arrows, and afterwards beheaded in the year of our Lord 870. These subjects possess great merit from the elegance of the sculpture and intricacy of the design.

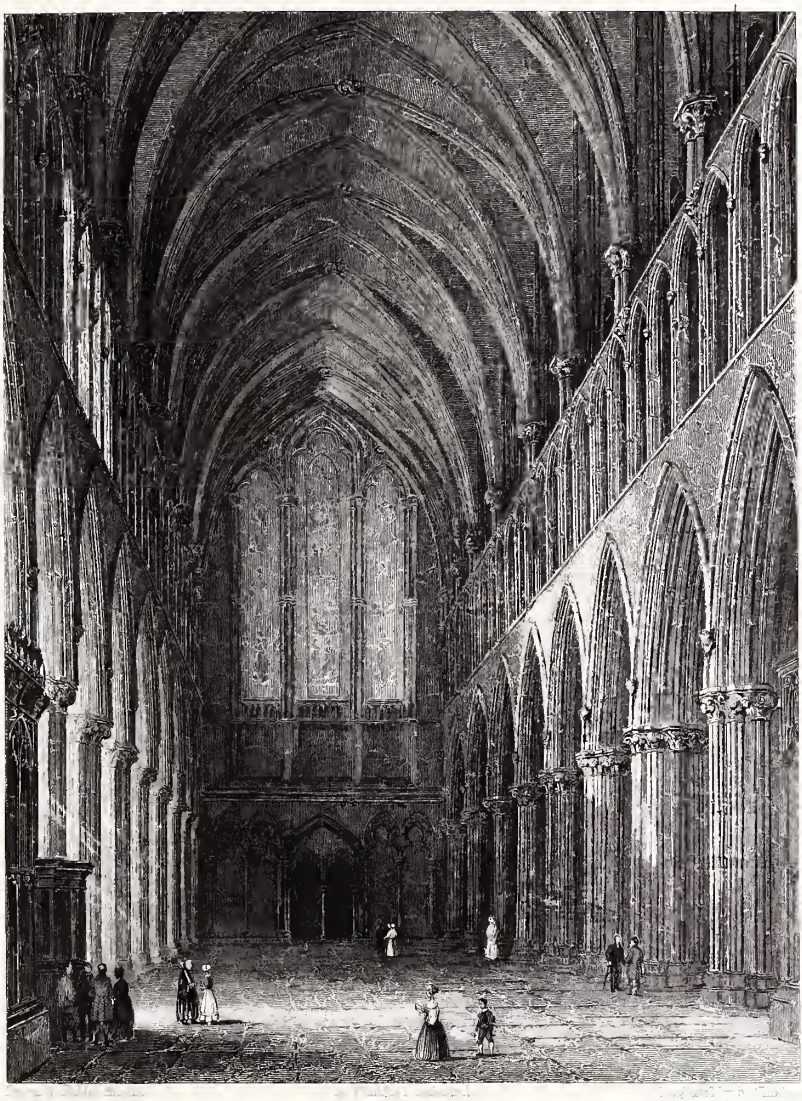
An uniform parapet, with corbel table and cornice, is continued all round the walls of the church over the clerestory and the aisles. Attached to an angle of the western buttress of the northern transept is a curious ancient clock, with figures in complete armour, which strike the hours on a bell. The whole of the Cathedral from the western front, excepting the upper parts of the towers on that part of the edifice, to about the middle of the choir, from its similarity of style and general uniform character of the architecture, is reputed to have been erected by Bishop Joceline. Before the year 1264, the whole of the more eastern part of the building, together with the Lady Chapel, was nearly completed. This is satisfactorily proved from the style of the workmanship, as well as from the fact of Bishop Bitton, who died in 1264, having been buried in the new chapel of the Virgin Mary; the windows, filled with beautiful tracery, are larger than those of the choir and aisles. The chapter house was built in the time of Bishop William de la March. In the year 1325, it appears that an indulgence of forty days was granted to those who contributed towards the new work of this Cathedral. The central tower is of this period; and it is known that the upper part of the south-western tower was built in the reign of Richard II., before the year 1386, at the expense of Bishop Harewell and the contribution of the dean and chapter of Wells. The same prelate also liberally gave one hundred marks towards the glazing of the compartments of the western window. The north-western tower, above the third row of statues, is also known to have been built by Bishop Bubwith, from the circumstance of his arms being sculptured on the western front of the tower.

The total length of the nave is one hundred and ninety-one feet, its whole breadth, including the aisles, is sixty-seven feet, and in height this part of the church is sixty-seven feet. The choir is about one hundred and eight feet in length, and the transept is one hundred and thirty-five feet in length. The height of the nave is not so great as that of Salisbury, and there is a

considerable difference in the length; but the effect produced by entering it is not devoid of grandeur, in consequence of its admirable proportion and complete preservation. The nave is separated from its aisles by ten pointed arches on either side; over each of the aisles is a triforium and clerestory, in one uniform style of architecture, with the groining of the ceiling very plain. The lancet arches of the triforium, or gallery over the aisles, are singularly characteristic of the early period of the original work in the Cathedral;[13] but the windows, both of the aisles and clerestory, have evidently been altered since the reign of Henry III. The mullions are disposed in all the windows precisely in the manner which prevailed in the time of King Richard II., when Bishop Harewell is stated to have been engaged in carrying on the work of the Cathedral. In the great western window of the nave, over the entrance, are remains of numerous figures in painted glass; amongst which were representations of Jesus Christ, Moses and Aaron, King Ina, Bishop Shrewsbury, and Bishop Crichton, the last of whom repaired the window in the reign of King Charles II. Painted glass was an almost indispensable embellishment required for these lofty windows, and was employed to fill the immense spaces with the splendour of brilliant hues, which were disposed in various ornamental figures, harmonizing in style and character with the architecture of the structure. Attached to a window of the clerestory and above the triforium on the southern side of the nave, is a minstrel gallery, with appropriate embellishments.

In the middle of the nave is an ancient marble slab in the pavement, which is said to cover the remains of Ina, king of the West Saxons, the reputed founder of the original Church of Wells.

[13] In distinguishing the pure lancet style of architecture from any other, it will be evident to the critical observer, says Mr. Dallaway, in his Discourses, that the decorative particles were sparingly introduced, and that regularity of design and a simple uniformity are strictly maintained. A most beautiful instance was the nave of St. Mary's Abbey Church, in York, built between the years 1270 and 1292, but now dilapidated. There are engravings of the subject in the "Vetusta Monumenta," published by the Society of Antiquaries. P. F. Robinson, a distinguished architect, executed a very perfect plan and some beautiful drawings of the remains of the chapter house; the carved ornaments of which are specimens of Anglo-Norman architectural sculpture, that have been pronounced equal to the work of any style or period. The same gentleman, who has devoted much attention to this abbey at York, communicated his researches to the Institute of British Architects, in July, 1835.



Bishop Haselshaw, who died in the year 1308, was buried in the nave, near the altar for the celebration of matins. The slab of marble, sixteen feet in length, still remains; but the intagliated brass with which it was inlaid is irrecoverably lost. The episcopal figure appears to have been ten feet long. In the southern aisle is a large mural monument to Bishop Hooper, who died in 1727.

Bishop Ralph Erghum, formerly bishop of Salisbury, who died in 1400, was buried in the nave. The slab remains, with indents of an episcopal figure and two shields, with which the marble was originally inlaid. Near it is a tombstone for John Phreas, who was nominated to this see on the death of Bishop Beckington, but who died before his consecration.

On the northern side of the nave, the space beneath the ninth arch from the western entrance is occupied by a monumental chapel, erected at the expense of Bishop Bubwith, wherein, after his decease on the 27th of October, 1424, he was buried. He endowed it with the manor of Bicknoller, and by will appointed three priests to celebrate a daily mass here for the good estate of his soul. This bishop also founded an almshouse near St. Cuthbert's Church, in the city of Wells, and erected a chapel in the Abbey Church of St. Peter, at Bath.[14] The monumental chapel is enclosed by an hexagonal screen in compartments, in one of which is the door; the lower part is panelled with enriched arches, and is partially open, where the mullions are more complicated; above the screen is a bold cornice of wreathed foliage. At the eastern end of the chapel in the interior, where the altar formerly stood, are canopied niches, now mutilated; and at the western end are the arms of the see, impaling those of the bishop's own family.

On the southern side of the nave, immediately opposite to Bishop Bebwith's chantry, is another very beautiful monumental chapel, erected by Hugh Sugar, LLD., treasurer of Wells, in the

[14] Notwithstanding there were six bishops interred within the abbey church of Bath antecedent to Bishop Montagu, who died in 1618, namely, John de Villula, ob. 1122; Godfrey, 1135; Robert, 1165; Reginald Fitz Joceline, 1191; Savaricus, 1205; and Roger, 1247; besides several priors of Bath and Dunster, and many distinguished personages, there are no remains, no trace of any ancient monument whatever. Several stone coffins have been discovered in different parts of the structure, and in one taken from underneath the pavement of the northern transept was found a curious ehaliee, or cup used for the wine in the eucharist.—*Collinson's History and Antiquities of the County of Somersetshire*, vol. i. p. 67.

reign of Edward IV., and who died in 1489. The design of this chapel is nearly similar to that of the last-mentioned, but it is more highly enriched. Above the arches of the screen of enclosure is a bold and broad cornice, charged with demi-angels bearing shields of the founder's arms—a pun on his name—three sugar loaves, surmounted by a doctor's cap: his initials W. S.; and the emblems of Christ's passion. The same initials and arms are repeated on shields upon the ceiling in the interior of the chapel. At the eastern end are five niches crowned with turretted canopies, and the whole surface of the interior is enriched with architectural ornaments, very delicately and beautifully wrought. Besides these two splendid chapels there are very few monuments, remarkable as works of art, in the nave. Against the great pillar on the western side of the above chapel is a curious stone pulpit, erected by Bishop Knight, who died in the year 1547, which Bishop Godwyn says "he caused to be built for his tombe."[15] In front of the pulpit are the arms of the bishop, and the following inscription:—

PREACHE . THOV . THE . WORDE . BE . FERVENT . IN . SEASON . AND . OVT . OF . SEASON . REPROVE . REBVKE . EXHORT . IN . ALL . LONG . SVFFERING . & . DOCTRYNE . 2TIMO.[16]

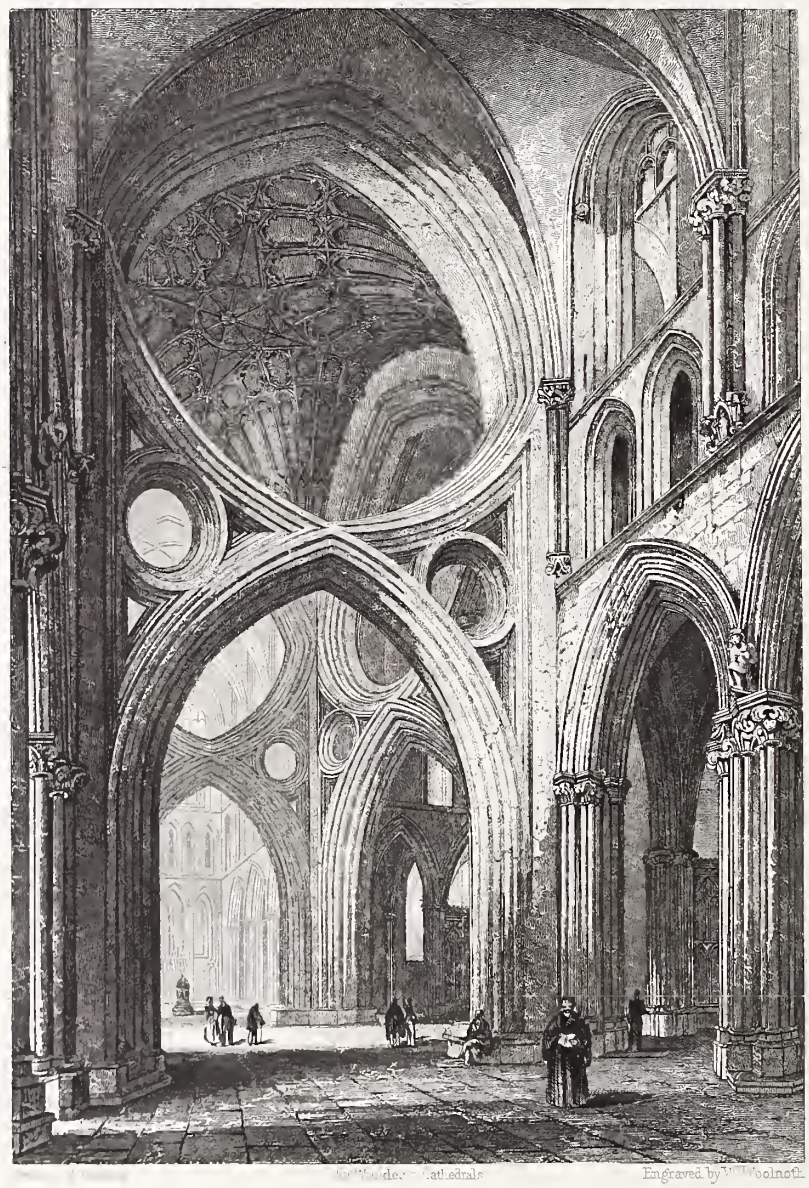
Bishop William Knight, who erected this pulpit, was frequently employed in embassies by King Henry VIII.: he also erected a cross in the market-place of the city of Wells, a description of ornament now fast disappearing. Near the entrance into the choir, under the great central tower, lies interred Bishop Robert Burnell, of the baronial family of that name, who died at Berwick-upon-Tweed, 25th of October, 1292:[17] and near the last lies Thomas Lovel, sub-dean of Wells, who died in 1524.

The central tower is one hundred and sixty feet high, and the total

[15] Catalogue of the Bishops of England, p. 310.

[16] In the nave of Strasbourg Cathedral is a celebrated stone pulpit; but in the ancient churches there was little preaching, and consequently but few pulpits in England before the Reformation.

[17] He was treasurer and chancellor of England in the reign of Edward I., by whom he was much esteemed, and employed in his Welsh affairs. He built a great hall on the western side of the episcopal palace at Wells, which was demolished in the reign of Edward VI. At Acton Burnell, in Shropshire, are the remains of a castle, founded by Bishop Burnell. It is a quadrangular building, with a square tower at each corner. In this castle was a great hall, in which King Edward I. held a parliament in the year 1283. The Statutum de Mercatoribus enacted here, is from that circumstance better known as the statute of Acton Burnell. This hall was originally 183 feet long by 41 feet in breadth, but the gable ends only now remain.



Engraved by W. Woolnoth.

WELLS CATHEDRAL.

VIEW FROM THE NORTH TRANSEPT

length of the church, from east to west, is about three hundred and seventy-one feet. Under the central tower the sides each contain a strong support in form of an insulated arch, which sustains another arch, inverted on its point, all united with the side piers, and having spandrils perforated with a circle in each, a more effectual and scientific abutment could not have been invented: that for the same purpose in Salisbury Cathedral is slightly different in its plan. As the massive walls of the nave, transept, and choir of this church, formed substantial buttresses to the exterior of the tower piers, these double arches, with open spandrils, are calculated to form an excellent counterpoise to the lateral pressure; here the support is continued from the base to the top of the pier, but at Salisbury the abutment appears to act only on a small part of it.[18]

The nave and transept of the church are of the same style of architecture, and of the same date of construction; but all the building eastward of the choir is of a more ornamental and lighter style than that to the west, and exhibits greater delicacy in point of execution: this part of the church was evidently erected at a subsequent period to that of King Henry III.

At the extremity of the northern transept is a monument in memory of Thomas Cornish, provost of Oriel College, Oxford, who was precentor and canon residentiary of this Cathedral, and died in the year 1513. The western aisle of this transept is used as a clock room and vestry. The curious and remarkable clock is said to have been made in the reign of Edward II. by Peter Lightfoot, a monk of Glastonbury Abbey, about 1325: its dial not only shows the time of day, but the phases of the moon and other astronomical signs, the hours not being marked by figures and lines, but by long and short rays.[19] At the summit of this ancient clock is a representation of four or five mounted knights, accoutred for a tournament, which, at the time of striking the hours, are put into action, and revolve round a centre by means of machinery attached.

[18] See Plate 3.—An interior view of the grand transept at Salisbury Cathedral.

[19] Soon after the date assigned to this complicated clock, King Edward III. invited clockmakers from Delft, in Holland, granting them his protection to exercise their trade without molestation in any part of his kingdom. The pendulum clock, it is well known, was the invention of Christian Huygens, a native of the Hague, where he died in 1695, æt. 66.

At one of the angles of this transept is also a figure of a man seated, who, at the hours and quarters, strikes a bell.

In the centre of the southern transept is a font. The font by right belongs only to parish churches, and as a special privilege was granted to conventual churches and monasteries. A door at the western extremity opens upon the cloisters, and against the southern wall of this transept is a monument of Bishop William de la March, who died in the year 1302. His effigy is boldly sculptured in his episcopal robes, in the act of benediction, and with his crosier resting on his left arm. Near this is a dilapidated monument of Joan, viscountess L'Isle, who died in 1464: she was the daughter and heiress of Thomas Chedder, and wife of John, viscount L'Isle, son of John Talbot, the celebrated Earl of Shrewsbury, under whom he served in France, and was slain at the fatal battle of Chastillon, in 1453.

In the eastern aisle, which is called St. Martin's Chapel, is a tomb of John Storthwaite, precentor and chancellor of Wells, who died about 1454: upon it is his effigy, within a recess in the south wall. In an adjoining chapel, dedicated to St. Calixtus, is a monument for Dean Henry Husée, who died in 1305; his effigy, of alabaster, is in his canonical habit.

Over the choir screen, which is of stone, is the organ originally built under the direction of Dean Crichton, in 1664, and repaired by S. Green, in 1786. On each side of the choir are six arches, the three westernmost, with the pillars whence they spring, are similar in their architectural character to those of the nave; but eastward the arches are lighter in appearance and more elegant in proportion. The enriched groining of the ceiling, the elaborate screen work in front of the triforium, the stalls and bishop's throne, are in excellent taste. The altar screen is extremely appropriate and low; and by that means affords such a view eastward of the choir, as is rarely seen in our Cathedrals; the light clustered pillars supporting the richly groined ceiling, form a beautiful architectural vista, terminated by a range of large windows, filled with stained glass, in the Lady Chapel. At the eastern end of the Cathedral choir, above the altar, is a window divided into many lights by mullions and branching ribs of varied tracery, also containing stained glass; the heads of the arches to the bays, or grand divisions, are adorned

with splendid canopies radiant with colour, and disposed suitably to the architectural design of the several compartments of the window.

On the southern side of the chancel is a beautiful monumental chapel of Bishop Beckington, who died in 1465; it occupies the space beneath one of the arches of the choir, a richly ornamented canopy forming the roof, the ceiling of which is adorned with pendents, terminating in small bosses, delicately wrought. Amidst all this rich decoration the bishop is represented in alabaster, in pontificalibus, upon a large slab; beneath this figure, laying in state, is another effigy, in stone, of a cadaver, or emaciated body, such as is not very uncommon on tombs of ecclesiastics, although it is rarely seen on monuments of the nobility. The slab is supported by small pillars and arches, forming a canopy to the cadaver below.

Thomas Chandler, who was chancellor of this diocese, wrote a life of William of Wykeham and dialogues in his praise, addressed to Beckington, and describes this bishop as the most elegant man of his time, and says that he was possessed of nearly every virtue which adorns human nature. Beckington is said to have materially increased his fame by a very learned treatise on the Salique Law, which is now extant: his high reputation recommended him to Humphrey, duke of Gloucester, his patron, to whom he held the office of chancellor, and it is probable that he was indebted to that prince for the appointment of tutor to King Henry VI. In the year 1443 he was also appointed keeper of the privy seal, but seems to have resigned that office in the ensuing year. His long services were at length rewarded by the wealthy bishopric of Bath and Wells being conferred upon him in September, 1443, and he was consecrated in the king's new college of Eton by the Bishop of Lincoln, assisted by the bishops of Salisbury and Llandaff, on the 13th of October, on which day the chapel of the college was hallowed, and he sang mass in the same. Bishop Beckington must have been then nearly sixty years old, and whether from the advanced state of his age, or in consequence of the loss of his patron, the duke of Gloucester, or from a desire to die bishop of this diocese, in which he was born, an ambition neither extraordinary in its nature, nor of unfrequent occurrence, he was never

translated, but continued bishop of Bath and Wells until his decease.[20]

Between the two easternmost pillars on the same side of the choir is a monument of Bishop Still, who died in 1607, erected to his memory by his eldest son Nathaniel, with an epitaph by Camden. This prelate was long the reputed author of "Gammer Gurton's Needle," the first English comedy, but which appears to have been originally printed in 1551, when he was no more than eight years of age.

In the northern aisle of the choir are three ancient tombs, respectively assigned to Bishops Brithelm, Kinewald, and Alwyn; the first of whom died in the year 973, the second in 976, and the last A.D. 1000; but they are all seemingly of subsequent date to the building of the present church.

At the back of the stalls, under the third arch of the choir on the same side, is a tomb ascribed to Bishop Giso, who died in 1008, but it must be considered as doubtful.

Near the second pillar westward from the back of the choir is a defaced monument of Bishop Ralph Shrewsbury, who died in 1363; it originally stood within the choir, but was removed about the time of the Reformation.[21] Between the two next pillars is a monument in memory of Bishop Richard Kidder, D.D., who, together with his lady, was killed in his bed by the fall of a chimney stack in the episcopal palace, during a violent storm on the night of the 26th of November, 1703. This monument was erected by the bishop's daughter, who is represented by a figure reclining on an altar, and contemplating the urns supposed to contain the ashes of her parents.

At the western end of the southern aisle are three episcopal effigies of very early execution, which are said to represent Bishops Burwold, Ethelwyn, and Brithwyn; the first of whom died A.D.

[20] Life prefixed to the Journal of Bishop Beckington, 1442.

[21] Bishop Ralph Shrewsbury granted to the prior of the hospital of St. John, in the city of Wells, and the friars of that house, in 1350, all the lands and tenements whereof he had been enfeoffed by William de Luttleton, William de Bath, and William de Burwardsley, to the end that they should pay a stipend of six marks sterling per annum to a chaplain to say mass at the altar of Saint Martin, in the Cathedral Church of Wells, for the good estate of the said bishop while living, and for his soul after his decease; and also for the soul of John de Somerton, formerly abbot of Muchelney, and the souls of all his successors in that convent.—*Collinson's History of Somersetshire*, vol. iii. p. 402.

1000, and the two latter, A.D. 1026. It has been observed by more than one writer on the subject, that sculptured figures of the thirteenth century are superior to similar performances of the two succeeding centuries: from this circumstance a conclusion arises, in direct opposition to the assertion that English art was derived from France or Italy. Had that been the case, the same gradation as in the workmanship of the parent schools would have been apparent: yet the custom of carving a figure of the deceased in bas relief on the tomb, seems likely to have been brought from France, where it was continued in imitation of the Romans.

Nearly opposite the tomb assigned to Bishop Burwold is that of Bishop John Harewell, chancellor of Gascony and chaplain to Edward the Black Prince, who died in 1386, and was buried before the altar of St. Calixtus. His effigy of alabaster has been much defaced; the bishop's mitre is curiously decorated, but the head of the crosier, generally of rich workmanship, is gone.

The monument of Bishop William Bitton, the second bishop of Wells of that name, is placed at the back of the cathedral choir, between the second and third pillars from the west. He died in the year 1274. The tomb consists of a marble slab, on which is sculptured an episcopal figure in high relief, and in the act of conferring benediction.[22] Angels, with censers, performing the service of Acolytes, fill the spandrils of the ornamented niche in which this bishop is enshrined.

At the eastern end of the church towards the Lady Chapel is a small transept, on the north called St. John's Chapel, in which is a monument erected in memory of Bishop Gilbert Berkeley, who died in the year 1581. He was very rich, but, adds Sir John Harrington, "neither church nor the poor were the better for it."[23]

On the eastern side of the same chapel is a monument and

[22] It was an ancient custom for the bishop, before he received the eucharist in the sacrifice of the mass, to bless the people in a form of prayer appropriate to the feast of the day. This solemn observation was made on the fraction of the host, and as that was the time at which a blessing was asked for the living, so also it was the special moment when on the day of burial the deceased was prayed for by name. This blessing was given originally by the imposition of hands, but, at a later age, that ceremony was disused, and the sign of the cross alone accompanied the benediction of the people. See a very interesting dissertation by John Gage, Esq., on St. Æthelwold's Benedictional, an illuminated M.S. of the tenth century, in the library of his Grace the Duke of Devonshire.—*Archæologiæ*, vol. 24.

[23] *Nugæ Antiquæ.*

effigy of Bishop Robert Crichton, who had been in exile with King Charles II. at the Hague, as one of the chaplains to his majesty. He died on the 21st of November, 1672, æt. 78. On his monument are the arms of the see of Wells combined with those of Bath. The arms now used by the bishops of Bath and Wells, it is needless to say, are the arms of the see of Wells alone. Near this monument is an altar tomb, with a cumbent figure of a priest represented in his canonicals, said to be in memory of Dean Forest, who died in 1446; and some mural tablets of members of the Brydges family, formerly of Wells.

In that part of the small southern transept called St. Katherine's Chapel is a monument attributed to Bishop William Bitton, who died in the year 1264, the first bishop of Wells of that name, and is said to have been buried in the chapel of the Virgin Mary. His tomb has since been removed, and to what part is doubtful. The episcopal figure is much mutilated, but had formerly been painted.[24]

Eastward of this ancient tomb, in the Lady Chapel, is a very light and elegant specimen of monumental architecture, erected to commemorate Bishop John Drokensford, keeper of the king's wardrobe and privy-seal, and under-treasurer of the royal exchequer. This bishop of Wells died at Dogmersfield, in Hampshire, on the 13th of May, 1329. The altar tomb is surmounted by a canopy, consisting of eight buttresses, carried up in small pinnacles, and supporting intermediate highly pointed gables, the crocketed ridges of which terminate in ornamental finials; but there is neither effigy nor inscription. Bishop Drokensford's chantry was endowed in the year 1328 with ten pounds, payable yearly to three chaplains, out of the manor of Middleton and the church of Berrow, near South Brent, in Somersetshire.

The windows of the Lady Chapel are of painted, or rather stained glass, and produce a most beautiful effect when casting their brilliant hues on the fine architectural forms in this part of the Cathedral; but through lapse of time, neglect, and spoliation, the windows had become mutilated, and the pieces which composed

[24] This bishop appears to have been not inattentive to the worldly interests of his family, many of whom were in the church. William, his brother's son, was made archdeacon of Wells, and became afterwards bishop. Richard Bitton was precentor; Nicholas, the bishop's brother, was treasurer; John Bitton, another brother, was rector of Ashbury, in which he was succeeded by Thomas Bitton. There was also Thomas Bitton, dean of Wells, who was appointed bishop of Exeter, in 1291,

WELLS CATHEDRAL.

THE LADY CHAPEL

the lights have been so ill-assorted, apparently without attempt at arrangement, that it is barely possible to describe or even trace the subjects represented.[25] Painted windows were frequently presented by wealthy and pious benefactors to Cathedrals and other churches; in the early ages this custom was very prevalent; the designs of the large windows very commonly exhibited pictorial legends or histories of saints and martyrs, of which a very remarkable specimen of beautiful execution remains in the windows at St. Neot's in Cornwall, and which were lately restored at considerable expense by the patron of that church. It has been suggested that the use of stained glass made the mullions essential in the subdivision of the lights; it is not improbable that it contributed to multiply these ramifications, by which means the various stainings were shown to better advantage, and different stories and figures would necessarily require separate compartments.[26] In the Lady Chapel is an ancient reader's desk, or lettern, as it was called from the Latin word *lectorium*; it is entirely of brass, and is tastefully formed, having ornamental brackets to hold the lights.[27]

The conventual cloisters on the southern side of the church were chiefly the work of Bishop Bubwith, who presided over the diocese of Bath and Wells in the reigns of Henry IV., V., and VI. This prelate, according to Leland's account, in his *Itinerary*, made the whole eastern part of the cloister, with a little chapel beneath, and

[25] In the windows were these arms, viz.:—1. The see of Wells; 2. The see or priory of Bath; 3. Both impaled after the union of the sees; 4. The same, quarterly; 5. The deanery of Wells; 6. Edward the Confessor; 7. France and England, quarterly; 8. Bishop Harewell; 9. Bishop Knight; 10. Bishop Beckington; 11. Skirlaw; 12. Lake; 13. Laud; 14. Pierce; 15. Cornish; 16. Swan; 17. Sugar; 18. Forest; with many others, now mostly defaced—*Collinson's History of Somersetshire*, vol. iii. p. 401.

[26] In a window of the *chevet*, behind the high altar of the Abbey of St. Denis, near Paris, were formerly ten circular pieces of painted glass, representing the first Crusade, put up at the expense of Abbot Sugar, prime minister of Louis VII., king of France, contemporary with our kings Henry I. and Stephen of England, and in one there was the portrait of the Abbot himself. They are all engraved in Montfaucon's great work, the "Monumens de la Monarchie Francoise," published between the years 1729 and 1733, when they most probably were in existence, but they appear to have been destroyed during the great Revolution in France in 1790.

[27] The following extract from *Tindal's History of the Abbey of Evesham*, will explain the use of the lettern at an early period:—"Thomas de Malberge, sacrist of the abbey, during the time of King Henry III., made a reading desk, about the year 1216, behind the choir, which the church had not before, and appointed stated readings to be held near the tomb of St. Wilsius."

a great library over it, having twenty-five windows on each side. The western side of the cloisters was erected at the expense of the munificent Beckington, together with what, in the language of that time, was a goodly school, the schoolmaster's lodgings, and an exchequer over it, having twenty-five windows towards the area. The same prelate also began to build the southern side of the cloisters, but Thomas Henry, who was treasurer of Wells and archdeacon of Cornwall, finished the structure, strictly adhering to the style and execution of the original work. The northern side is bounded by the southern wall of the church, and there is no ambulatory or other building on that side. Towards the area the arches of the cloister are supported by a series of graduated buttresses, between every two of which is a mullioned window, the tracery of which is disposed with taste. In the central area is the ancient lavatory, or bath of the monks, a fine specimen of one of the accommodations of conventual arrangement; the water is walled round, but it is open at the top, and a pointed archway door affords admittance to a descent to three or four steps; on one side is a square recess or ambrey, for keeping the linen used in washing, and the water is constantly running under an arch at the farthest end, whence it afterwards passes through the city.[28]

Over the eastern cloister and communicating with the southern transept by a staircase in the buttress is a long room, forming an ante-room to the library, one of the most ancient book rooms in the kingdom; it is well garnished with old folios, chiefly, it is believed, on divinity: the cases are all coeval with the room, and are exceedingly curious, although rude in their construction.[29]

In the northern aisle of the choir, immediately eastward of the transept, is an entrance to an arcade leading to the crypt of the

[28] There is an etching of this very curious, and it is believed, unique accompaniment to the conventual cloister in *Carter's Ancient Architecture of England.*

[29] Every monastery in the kingdom had such an apartment, called a scriptorum, where their music and their missals were multiplied by means of copying, a practice of very ancient use. It is stated that Alexander, bishop of Jerusalem, in the early part of the third century after Christ, built a library there, for the purpose of preserving the epistles of learned ecclesiastics, written one to another, and also their commentaries on the Holy Scriptures. Origen, an illustrious father of the church, was assisted in writing his admirable works by more than seven notaries appointed for his use, who, every one in his turn, wrote that which he uttered, and as many more scriveners, together with maidens, well exercised and practised in penning, who were to write copies.—*Savage's Librarian.*

fo: Wells Cathedral. Engraved by B. Winkles

WELLS CATHEDRAL.

ENTRANCE TO THE CRYPT

chapter house:[30] this part of the Cathedral, it is generally stated, was erected in the time of Bishop de la March, a great favourite with King Edward I., who was treasurer of England at the time of his appointment to this see, in the year 1293. The chapter house is octangular upon the plan, and is about fifty-three feet in diameter. At the angles are elegantly-formed buttresses, presenting a salient angle, instead of the usual flat surface in front, and perforated for water spouts, which are conducted through the open mouths of lions, and are terminated with crocketed pinnacles; the whole space between each support of the structure, excepting on the side next to the church, being occupied by large and beautiful mullioned windows admitting vast light into the interior. An open parapet surrounds the upper part.

The ancient sacristy or crypt, an arched room forming the basement of the chapter house, is exceedingly curious in its architectural detail; the vaulting is about fifteen feet in height. The immense groins or ribs of the arches all verge towards a central octagonal pier, to which, on its several faces, are attached slender cylindrical shafts, having very large capitals and bases. From these shafts the ribs take their spring, and centre in eight other pillars of a massive character, with large moulded capitals, hence the arches, all of the pointed style, are carried to small shafts connected with the outer walls of the edifice; the effect of this disposition of the pillars in the vaulting produces a great variety of perspective and a pleasing degree of intricacy in the view from any part of the room.

In this crypt or sacristy is a very curious old record chest of oak, strongly bound with iron; and formerly there hung from the ceiling a very singular and ancient wooden lantern, which has been removed to the bishop's palace.

One of the peculiarities of Wells Cathedral is the approach to the chapter room, immediately above the crypt, and the floor of which is about twenty feet above the pavement in the northern aisle of the church. The access is accomplished by a noble flight of stone steps of considerable width, which after being turned eastward towards the chapter room, are continued up to the still higher level of the glazed loft or gallery of communication with the

[30] The usual approach to the conventual chapter house was from the cloisters. Wells is believed to afford a singular instance of deviation from that arrangement.

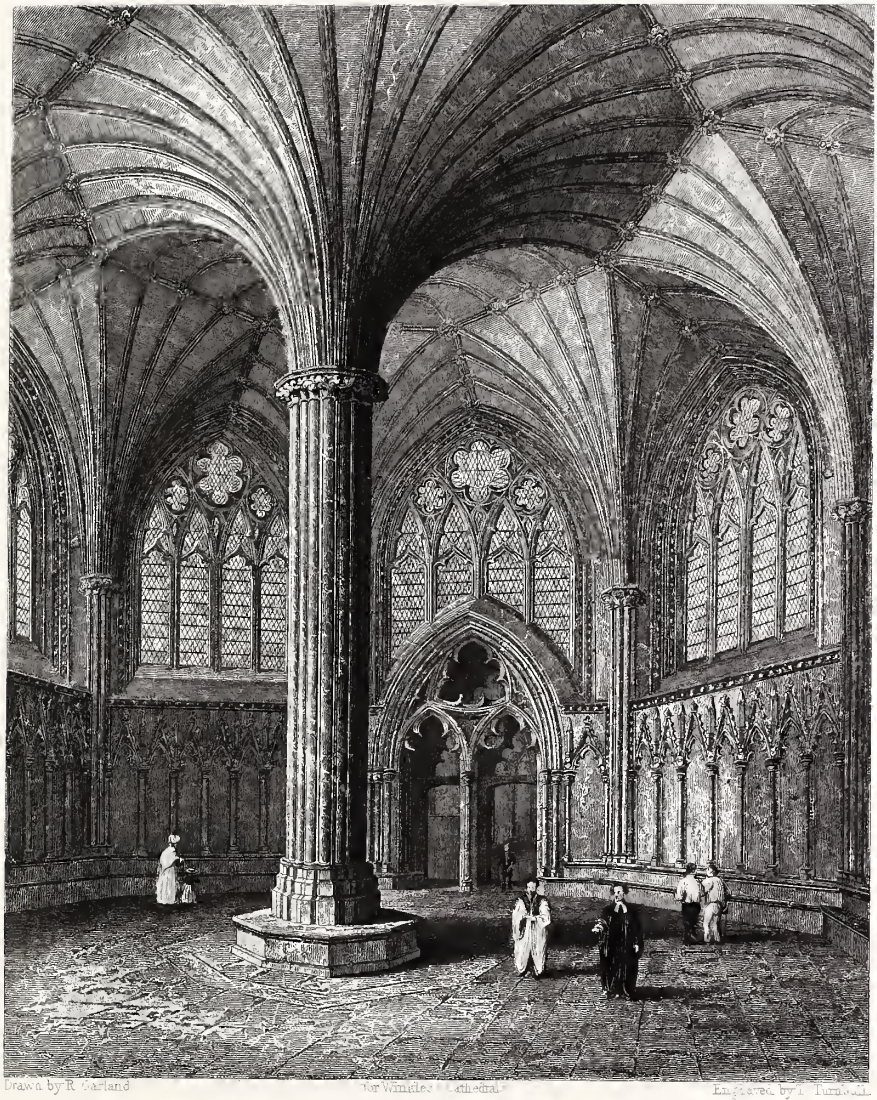
vicars close, a building which occupies a large space of ground on the northern side of the Cathedral, and was built for the accommodation of the choral members of the church.[31]

There is scarcely any edifice of the kind in the whole kingdom more worthy of attention than the chapter house of Wells.[32] The octagonal form which has been adopted for the ground plan is extremely beautiful, and its elaborate style of decoration is no less calculated to display its architectural design to the greatest advantage. This building, the work of an architect of high and cultivated taste, appears to have been commenced in the reign of Edward I. According to Bishop Godwyn,[33] the chapter house, denominated a "stately and sumptuous work," was built in the time of Bishop de la March, treasurer of England, in that king's reign; but the expense, we are informed, was defrayed by the contributions of well-disposed people. Its erection was most probably carried on during the succeeding reigns of Edward II. and Edward III., but there is no record which evinces the date of its completion. The earlier style of architecture is most conspicuous in the crypt or sacristy, beneath the magnificent chapter room; the insulated cluster of shafts, in the centre of the chamber, rest on a broad plinth of solid masonry, and are about twenty feet in height; all the capitals of the pillars which form the cluster are enriched with sculptured foliage in excellent taste. Hence the numerous ribs of the groined ceiling take their spring, and diverge into a variety of tracery, the creation of a richly-furnished fancy. These ribs are entirely carved into extremely light conjoined mouldings, or members, which spread over the whole roof, producing a delightful effect, and are ornamented at every transverse intersection by a sculptured knot of wreathed leaves. The

[31] Mr. Dallaway overlooked this instance, when he says that the chapter houses are always approached from the cloisters.—*Discourses*, p. 199.

[32] The chapter house of Southwell Minster, in Nottinghamshire, is almost of equal interest, and was erected about the same period. It is beautifully light and graceful in its enrichments; around this room are stalls for sixteen prebendaries, and the prior of Thurgarton also claimed a right to a stall. Southwell Church contains the monuments of five archbishops of York. The chapter houses at York, Lincoln, and Salisbury, are all built upon the same octagonal plan as that of Wells, but York is without the central pillar; Lincoln is the largest, but was equalled in size by that of Westminster. In the last the parliament of England frequently sat, but it is now used for the deposition of public records, and is divided into two stories.

[33] Catalogue of the Bishops of England.



Drawn by R. Garland for Winkles's Cathedrals Engraved by J. Turnbull

WELLS CATHEDRAL.

CHAPTER HOUSE

plinth or base of the outer walls is disposed in a continued seat appropriated to a series of fifty-one stalls, respectively belonging to the dean and prebendaries of the Cathedral, who constitute the chapter of the bishop. The stone canopies of the stalls at the back of the seat rise more than ten feet to the sill of the surrounding windows, and the whole height of this beautiful room, from the pavement to the soffit of the arch of the ceiling, is more than forty feet.

The large windows of the chapter house are divided by mullions into four lights or openings of equal height, but without transoms or cross divisions, and the headings of the pointed arches are disposed in three circles of different sizes, the central circles being much the largest. The light admitted by these ample windows was doubtless originally tempered by variegated quarries of stained glass, in very general use at the time of the completion of this building. The grandeur of the room was necessarily increased in proportion to the absence of glare, the stained glass of the windows must have reflected a sombre lustre on the highly ornamental architecture, while the various colours diffused over the room formed a happy contrast with the gray tint of the walls, giving an air of solemnity to its whole aspect. In its present state there are few parts of the Cathedral arrangement that more forcibly interest the visitor.

The vicars close or college, northward of the chapter house, is a connected range of building in perfect unison with the Cathedral, surrounding a spacious court yard; this edifice is remarkable as a specimen of architectural taste, being extremely well adapted to the character of its situation. At the southern end of the court, nearest to the Cathedral, is a dining hall, with a buttery and other conveniences suitable to the purposes of the college. The portal or entrance into the close is upon the south, and at the northern extremity of the court, is the usual appendage of a chapel, with a small library over it, for the use of the vicars; between these two buildings, which are not without architectural decoration, are twenty dwelling houses ranged on either side of the court, and corresponding in style and character with the hall and chapel at the extremities of the quadrangle. This close almost rivals the celebrated foundation of Cardinal Beaufort, at the village of St.

Cross, near the city of Winchester, or that of St. Katherine's Hospital, founded by Eleanor of Provence, queen of Henry III. It owes its institution and endowment to Walter de Hull, archdeacon of Bath, and one of the canons of this Cathedral, who granted messuages and land in the city of Wells for the purpose of providing a residence for thirteen chantry priests, who officiated in the Cathedral.

For the better regulation of these chaplains, Bishop Shrewsbury, in the year 1347, made certain statutes, and the very next year proceeded with his improvement of the original plan by erecting a new college for the better accommodation of the vicars and choristers, adding considerably at the same time to its endowments.

The vicars choral, in this church, were first appointed in the year 1237 by Bishop Joceline de Wells, who ordained one to every canon or prebendary, to supply their turns in chanting and celebrating divine service.

The vicars college or close of the vicars choral of this Cathedral was afterwards much augmented by Bishop Beckington, who is sometimes called the founder. At the Reformation this institution escaped in a great measure the general suppression of religious societies; Queen Elizabeth, in 1591, refounded it, and by charter appointed the number of members to be not less than fourteen, nor more than twenty; but the institution has been much injured and diverted from its original purpose. Upon the wall, over a door leading to the hall steps, was formerly a picture representing the vicars kneeling before the bishop, and addressing him in that humble posture. The vicars, after their re-establishment by Queen Elizabeth, placed another picture in their dining hall, commemorative of the enlarger and refounder of their college. In the windows of this hall is yet remaining the name of Pomroy, one of the benefactors to the college; and on the mantle-piece of the same room is a carved scroll, bearing this inscription:—

In vestris . precibus . habeatis . commendatum . Dominum . Ricum :
Pomroy . quem . salvet . Deus. Amen.

On the houses are the arms of the see of Bath and Wells, the arms and device of Bishop Beckington, and those of his three executors, Hugh. Sugar, his chancellor, John Pope, a canon, and Richard Swan, provost of the church of Wells.

Drawn by Hablot Brown

for Winkles's Cathedrals

WELLS CATHEDRAL.

VIEW OF THE CHAPTER HOUSE & EASTERN GATE, WITH THE CASTLE & LEADING TO THE BISHOP'S PALACE

Drawn by Hablot Browne

for Winkles's Cathedrals

Engraved by B Winkles

ROCHESTER CATHEDRAL.

NORTH

ROCHESTER CATHEDRAL.

The diocese of Rochester, the smallest of any in England, is situated in the western division of the county of Kent, and is separated from that of Canterbury chiefly by the Medway; but there are several parishes belonging to this see eastward of that river, its natural boundary being the Theyse or Teise, a small stream, which, after taking its course through the villages of Hunton and Gillingham, falls into the Medway at Yalding. A bishopric, with a college of secular priests, was founded at Rochester in the reign of Ethelbert, the Anglo-Saxon king of Kent, soon after Augustine the monk had landed in the isle of Thanet, and preached the gospel at Canterbury. The college was endowed with land, southward of the city, appropriately named Priestfield, but its revenue was small. A church was begun to be erected, A. D. 600, and was finished four years afterwards, when it was dedicated to the honour of God and the Apostle St. Andrew.[1] Rochester was almost destroyed in the year 676. by Ethelbert, king of Mercia, and the city suffered greatly during the invasions of England by the Danes in the ninth century; but it appears to have recovered its importance in the reign of Athelstan, when there were three mint masters, two who superintended the king's coinage, and one who superintended that of the bishop.

The Cathedral Church, which was one of the earliest built in England after the conversion of the Anglo-Saxons, had become dilapidated in the reign of William the Conqueror.[2]

[1] King Ethelbert's church was dedicated to St. Audrew, out of respect to the monastery of St. Andrew, at Rome, whence Augustine and the other monks were sent by Pope Gregory to convert the Anglo-Saxons. *See page* 17 *ante*. St. Andrew suffered martyrdom, A.D. 69, at Patræ, in Achaia, by having been fastened with cords to a cross, composed of two pieces of timber crossing each other, in the form of the letter X. The relics of the Apostle were carried to Scotland by St. Rule, A.D. 369, and were deposited in a church built in honour of him where now the city of St. Andrew stands, and part of the cross was carried to Brussels by Philip the Good, who, in honour of it, instituted the order of the Golden Fleece, which bears for a badge St. Andrew's cross, or the cross of Burgundy.

[2] Agreeably to received usage, William of Normandy is called the Conqueror, but it is believed there is not a single instance in the whole of Doomsday Book, one of the principal records of England, to sanction such a title. It is there uniformly stated *Post quam Rex venit in Angliam*—since the king arrived in England—see Henshall's Doomsday, 4to, 1799.

Gundulf, a monk of the royal abbey of Bec, near Rouen in Normandy, was consecrated bishop of Rochester, by Lanfranc, archbishop of Canterbury, on March 19, 1077. He was a prelate, not so much distinguished for his eminence in learning, as for his remarkable industry and unwearied zeal in promoting the interest of the church. Bishop Gundulf removed the secular canons from the priory of St. Andrew, and replaced them with monks of the Benedictine order. He at the same time conveyed to them part of the estates belonging to the see. Out of these manors the bishop reserved to himself and his successors a right to certain articles of provision, to be delivered annually at the bishop's palace, on the festival of St. Andrew, under the name of xenium, or a token of hospitality.[3] The claims of the bishops to the xenium were often contested by the monks, and afterwards the bishops consented to receive a composition in money instead of the provisions in kind, the corn being always estimated at the current price.

Bishop Gundulf, by the assistance of his patron, Archbishop Lanfranc, acquired money enough to rebuild his Cathedral Church and enlarge the priory, and, although he did not live to complete the entire work he had undertaken, he laid the foundation of the future prosperity of his see.

The present church, like most of the very ancient ecclesiastical edifices, is in its plan an improvement on the Basilicas of Rome, and is built in the real form of the cross of Christ, with a massive square tower at the point of intersection.[4]

The interior space westward of the cross, on the plan, was the

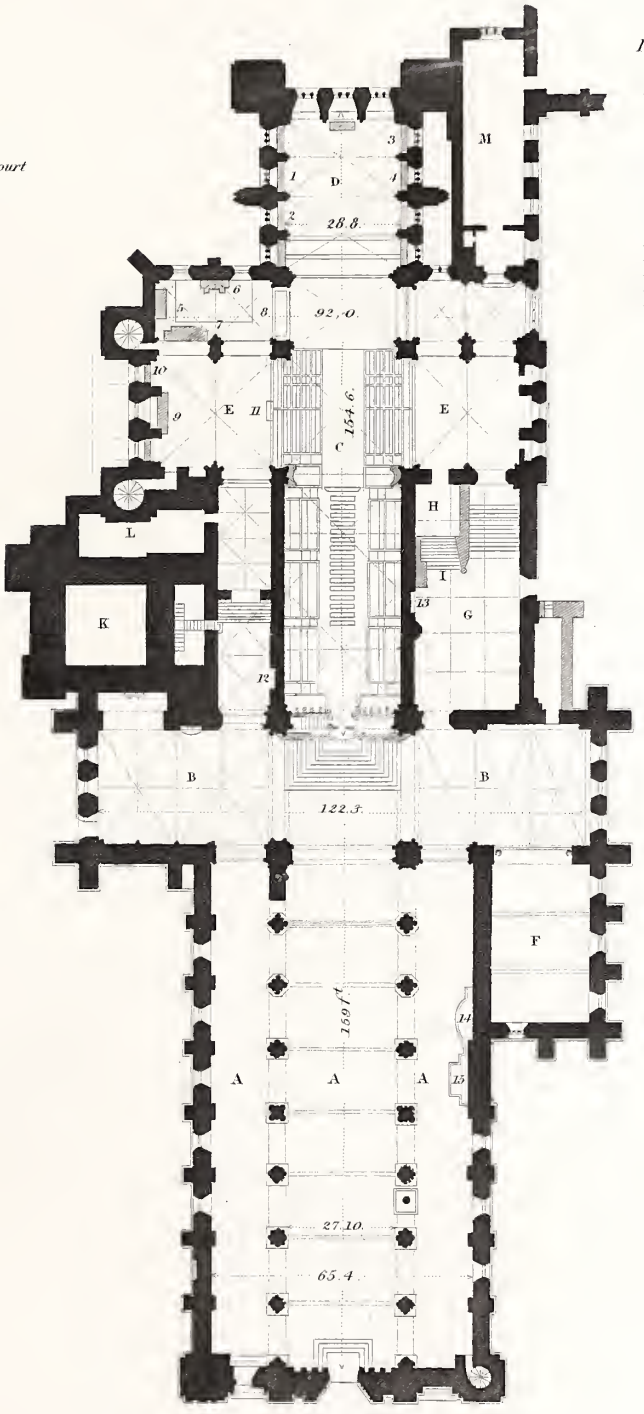
[3] The record is printed in Registrum Roffense, a collection of ancient charters necessary for illustrating the ecclesiastical history and antiquities of the Diocese and Cathedral Church of Rochester, by John Thorpe, London, 1769, fol.

[4] Mr. Hope, in chapter 22 of his elegant work on architecture, has denominated our early architecture Lombard, as expressing the place in which this system of Latin church architecture was first matured. He adopts it in preference not only to that of Saxon, first given to it in England, but equally in preference to that of Norman, subsequently conferred upon it, which only describes the least and most circumscribed continental province whence this architecture was more proximately wafted to the British shore. In Lombardy, says Mr. Hope, the crossing of the nave and transepts generally rises into an octagonal cupola; this we see likewise in France and Germany. In England, the church built in the seventh century by St. Wilfrid, at Hexham in Northumberland, is described by Richard, its prior, as being furnished with a round tower or cupola, from which proceeded four aisles; and West Dereham Church, in Norfolk, still offers an octagonal tower or cupola.

ROCHESTER CATHEDRAL

REFERENCE.

A. *Nave and aisles*
B. *Western Transept*
C. *Choir*
D. *Chancel*
E. *Eastern Transept*
F. *Chapel used as the Consistory Court*
G. *St. Edmunds Chapel*
H. *Minor Canons Vestry*
I. *Stairs to Crypt*
K. *Gundulphs Tower*
L. *Yard*
M. *Chapter Room*



PRINCIPAL MONUMENTS.

1. *Bishop Glanvilles Tomb*
2. *Bishop Lawrences Dº*
3. *Bishop Gundulphs Dº*
4. *Bishop Inglethorps Dº*
5 6 7 *Tombs of the Le Warner family*
8. *John de Sheppy*
9. *Walter de Merton*
10. *St. William*
11. *Bishop Lowe*
12. *Hamo de Hythe*
13. *John de Bradfield*
14. *Lord John Henniker*
15. *Dame Henniker*

for Winkles's Cathedrals.

Scale of Feet.
50 100 f.t

nave, or body of the church, which, by the apostolical constitutions, represented the ship of St. Peter, and preserved its name.[5] This part of our Cathedral Churches seldom fails to produce a sublime effect by the simple grandeur of its outline and general amplitude of dimensions; the space eastward of the cross, called the choir, in allusion to the choral service performed in it, is in the earliest edifices disproportionately short. The transept, a part of the church shorter than the nave, and running north and south on the plan, is frequently called the cross; it will be observed that the choir does not extend to the outer walls, but is situated between the piers, and the aisles serve as passages to the Lady Chapel, almost always erected eastward of the high altar. The aisles of the transept are generally separated into distinct chapels by ornamental screens. The principal part of the nave of Rochester Cathedral, an interesting specimen of Anglo-Norman architecture, is supposed to have been built by Bishop Gundulf, one of the most celebrated men of his time; amongst the prelates of the early Norman reigns were many possessed of consummate skill in architecture, which, aided by their munificence, was applied to the rebuilding of their Cathedral Churches.[6] The nave of Rochester is more ancient than that of any Cathedral in the kingdom, and still retains most of the peculiar features of the style in which it was originally built. The alterations by which the appearance has been most affected are the enlarging of the western window and the raising of the roof.[7]

Bishop Gundulf removed the remains of his predecessors who had been buried in the old church into some part of his new fabric, which he caused to be completed for that purpose. He enclosed

[5] Hope's Historical Essay on Architecture, 1835, p. 88.

[6] No less than fifteen of the twenty-two English Cathedrals still retain considerable parts, which are undoubtedly of Norman erection, the several dates of which are ascertained. With equal extent and magnificence many of the churches belonging to the greater abbeys were constructed in this era. Few indeed have escaped their general demolition at the Reformation.—*Dallaway's Discourses on Architecture*, pp. 32 and 35.

[7] Bishop Gundulf's chapel, in the white tower of London, affords perhaps the only instance of an Anglo-Norman building covered by the original vaulting. This chapel, fifty feet by forty in dimension, with aisles separated by an arcade, occupies the entire space from the second floor to the roof; the vaulting of its centre is semicircular, coved at the eastern end, but the impress of the frame-work or centering was either carefully avoided in the erection or was afterwards chiselled or rubbed down. This chapel, one of the finest and most perfect specimens of the Norman style of architecture now extant in this country, was dedicated to St. John the Evangelist, and is now used as a record office.

the remains of Paulinus, the third bishop of this see, for whom he procured canonization, in a shrine of silver, at the expense of Archbishop Lanfrane: the number of rich offerings subsequently made at this shrine proved a fund of wealth to the church and monastery. St. Ithamar, the first English bishop of this see, died A.D. 655: his remains were afterwards enshrined in the new church by Bishop John, about the year 1130, and the priory contained a legend of his miracles.

Gundulf exchanged with Odo, bishop of Bayeaux and earl of Kent, some church land for three acres without the southern wall of the city of Rochester. Earl Odo is also said to have granted to the monks ground for a vineyard, the same which is now called "The Vines." By several charters it appears that the monks had a vineyard thereabouts.[8]

King William the Conqueror, at his death, is said to have given one hundred pounds and his royal robe to the Cathedral Church of Rochester as a proof of his regard for Bishop Gundulf, who, being of great celebrity as an architect, had been employed by the king in directing the buildings in the tower of London.

When King William Rufus ascended the throne, Bishop Gundulf obtained several grants in favour of the church of Rochester, and from that king's successor, Henry I., he procured many privileges for the monks of St. Andrew's priory. In the grant of a fair to the city, held on the festival of St. Paulinus, the monks had permission to vend their merchandize after the king and his servants.

Amongst other munificent acts, Bishop Gundulf founded an hospital at Chatham, dedicated to St. Bartholomew, an endowment still existing under the patronage of the dean and chapter of the Cathedral. He also founded and endowed a nunnery at Malling, near Maidstone, the remains of which building attest its Anglo-Norman origin. The bishop also repaired the castle-walls of

[8] In some of the old leases there is mention of considerable quantities of blackberries delivered by the tenants of the bishop, which were used to colour the wine made from grapes growing in this vineyard. In parts of the weald of Kent the vine still grows wild in the hedges, and evidence of the vine having formerly flourished in England, is found in many names of places, as the Vineyard, near Gloucester, and the Vineyard, in Herefordshire, although it has been maintained that the vineyards of England were the apple orchards, and the wine, cider. The whole process of planting, pruning, stamping and pressing of vines, was represented in an ancient stained glass window, formerly in a house at Chilwell, near Nottingham.

Rochester and founded the tower which bears his name, one of the finest remains of antiquity in the kingdom. From a comparison of this tower and the keep of the tower of London, also built by him, with those of earlier construction, Gundulf is considered to have invented that description of castle architecture in which the lofty artificial mound was not deemed essential. The towers erected by Gundulf are very lofty, and contain four separate floors, the portal or entrance being many feet above the ground. His great merit consisted in various architectural stratagems, by which as much security was given to his towers as by real strength.[9]

Rochester castle is interesting from its extent and the great preservation of its walls, the masonry of which is very good. King James I., in the year 1610, granted this castle to Sir Anthony Weldon, of Swanscombe, whose descendants have demolished the interior for the sake of the timber, but the walls defy destruction.

Bishop Gundulf, after having held the see of Rochester thirty-two years, during the reigns of William I. and II. and Henry I., died on the 7th of March, 1107, and was buried before the high altar in his own Cathedral.

Radulf, his successor, being appointed archbishop of Canterbury in 1114, Ernulf, abbot of Peterborough, was advanced to the see of Rochester. This bishop also was an architect, and erected the chapter houses both of Peterborough and Rochester. He was a great benefactor to the priory of St. Andrew, and built the refectory and dormitory of the convent. Bishop Ernulf is supposed to have been the author of "Textus Roffensis," a manuscript relating to the early history of his Cathedral. He died in the year 1124.

The Cathedral of Rochester was entirely completed during the prelacy of his successor John, archdeacon of Canterbury, who was advanced to this see in 1125. The dedication of the church was celebrated on Ascension Day, the 7th of May, 1130, in the presence of King Henry I., many of the nobility and principal dignitaries of the church, including the archbishop of Canterbury, eleven English and two Norman bishops.[10] During the ceremony a dreadful fire

[9] Rickman's Discrimination of Styles in Architecture, p. 187, and Dallaway's Discourses, p. 274.

[10] Bishop John, who built the church of Frindsbury, about two miles northward from this city, granted it to the Cathedral, for the purpose of supplying the wax tapers, which burnt continually on the high altar.

broke out in the city, and the new church was seriously damaged. A similar fate befell it in the year 1137, and again in 1379.

In the year 1185, the thirty-second of the reign of Henry III., Gilbert Glanville, who had been archdeacon of Liseux, in Normandy, was appointed bishop of Rochester. He was a patron of architecture, and besides building the palace, he rebuilt the cloisters of the monks with stone, and provided an organ for the church. The bishop, in 1197, exchanged Lambeth, in Surrey, then the property of this see, with Hubert Walter, archbishop of Canterbury, reserving out of the exchange a part of the land, on which he erected Rochester-place, a mansion fit for the reception of the bishops of Rochester whenever they came to attend parliament.[11]

Bishop Glanville for many years was involved in a controversy with the prior and monks of the convent, and during this period, it is stated, that the silver plates covering the shrine of St. Paulinus were converted by the monks into money; they were, however, at last compelled to submit to their diocesan. These disputes considerably retarded the progress of the reconstruction of those parts of the Cathedral Church which had been destroyed by the fire.

The choir rebuilt under the direction of William de Hoo the sacrist, was first used at the consecration of Bishop Sandford, on the 9th of May, 1227. All the eastern part of the church is recorded to have been rebuilt with the large gifts bestowed at the shrine of St. William of Perth, an alleged martyr, whose canonization was procured by Bishop Lawrence de St. Martin; his body was then removed from the choir, where it had been originally buried, to the northern transept, and a rich shrine erected to his memory. This device procured a fund of wealth to the church, which continued productive for almost three hundred years.

Hamo de Hythe, prior of the convent of St. Andrew, who had been chaplain to his predecessor, Bishop Woldam, was appointed bishop of Rochester in the year 1316, but he was obliged to wait two years and a half before his consecration, which was not performed till 1319. This prelate was confessor to king Edward II., and a

[11] Stangate stairs, at Lambeth, were constructed by Bishop Shepey, in 1357, for the convenience of himself and retinue in crossing the Thames to Westminster. The last bishops of Rochester who resided at Lambeth, were Bishops Fisher and Hilsley. The palace afterwards fell into the hands of King Henry VIII., who exchanged it with the bishop of Carlisle for certain houses in the Strand.

very great benefactor to the Cathedral. In the year 1343, in conjunction with Prior Shepey, who was afterwards bishop, he caused the massive central tower of the church to be raised higher and covered with lead. Four new bells were at the same time placed in the tower, which were named Dunstan, Paulin, Ithamar, and Lanfrane. Bishop Hamo de Hythe also rebuilt the shrines of St. Michael, St. Paul, and St. Ithamar, of marble and alabaster, to contain their sacred relics; and presented to the church a magnificent mitre, which had once belonged to Archbishop à Beckett. He rebuilt the refectory of the convent, and a mansion at Trottescliff, or Trosley, one of the bishop's palaces near Maidstone. The great hall of the episcopal palace at Halling was also erected by Bishop Hamo de Hythe.[12]

In the year 1326, as King Edward II. was returning from Leeds castle, then the seat of Lord Badlesmere, steward of the royal household, he was met by the bishop of Rochester, near Boxley, who, after attending the king to his palace at Rochester, conducted the sovereign part of the way towards Gravesend.

At the dissolution of religious houses, the priory of St. Andrew, at Rochester, was surrendered in 1542 to the king; and by a new charter, granted in June, 1542, the church, with part of the estates of the dissolved priory and other possessions, were vested for ever in a new establishment, consisting of a dean, six prebendaries, six minor canons, a deacon, sub-deacon, six lay clerks, eight choristers, with a master and grammar master, twenty scholars, two subsacrists, and six bedesmen. The last prior, Walter de Boxley, was appointed the first dean after the granting of the charter.

The precincts of the Cathedral appear to have formerly occupied nearly half the area within the walls of the city. There were three gates leading into this liberty; the cemetery gate which opened from the Market Cross upon the western front of the church; St. William's gate led from the High-street to the porch on the northern front of the transept; and the prior's gate towards the vineyard, on the southern side of the church. The only part of the conventual buildings now remaining are the porter's lodge, and fragments of walls wrought up in other edifices. The site of the bishop's palace, which had been rebuilt by Bishop Lowe, in the

[12] A gatehouse and considerable remains of the hall and chapel are yet standing; it is situated on the banks of the Medway, about four miles from Rochester.

year 1459, is now occupied by a row of houses. The deanery is situated where the prior's lodging formerly stood, with its gardens extending south-eastward.

The Cathedral of Rochester, like every other in the kingdom, suffered much injury at the time of the Reformation, in consequence of the rage which then prevailed for destroying everything decorated with a cross. To such an extent was it carried that Queen Elizabeth, in the second year of her reign, found it necessary to issue a proclamation against persons guilty of the offence, and to give greater weight to her determination, signed each copy with her own autograph.[13]

The fury of the popular party during the civil war, was extended to this Cathedral, although it certainly suffered less from their unreasonable bigotry, than some other sacred edifices.[14] The altar was then removed into a lower part of the church, and its enclosure broken down.

The choir was repaired in the year 1743, at which time the pavement was relaid with Bremen and Portland stone alternately disposed. The stalls for the dean and prebendaries were reconstructed, and the bishop's throne was erected at the expense of Bishop Wilcocks, who had been one of the chaplains in ordinary of King George I., and preceptor to the young princesses, daughters of the prince of Wales, afterwards King George II.[15] An extensive repair was commenced in the year 1827, and conducted under the direction of Mr. Cottingham, from funds supplied wholly by the dean and chapter; a more careful and attentive architect could not have been selected, as the result has amply proved in a more correct restoration of the architectural peculiarities of this very ancient Cathedral than is usually exhibited.

[13] Fuller's Church History, book ix. p. 66.

[14] The Lords and Commons ordained that in all churches and chapels the altar tables of stone should, before the 1st of November, 1643, be utterly taken away and demolished, and that all rails which had been erected before any altar should be taken away. They also ordered that all tapers, candlesticks, and basins be removed, and all crucifixes, crosses, images, and pictures of any one or more persons of the sanctity or of the Virgin Mary, and all images or pictures of saints or superstitious inscriptions should be taken away and defaced. Visitors were at the same time appointed under a warrant from the Earl of Manchester for demolishing superstitious ornaments.

[15] He was also dean of Westminster, and in his time the western front of the abbey church of Westminster was restored and the towers completed, from designs by Sir Christopher Wren.

Engraved by B. Winkles

The church stands at a short distance southward from the High-street of Rochester, and eastward from the ancient castle; the walls of the Cathedral precinct running parallel with the castle ditch. It is a building which exhibits specimens of architecture of four distinct eras; the nave and western front were chiefly the work of the Norman Bishop Gundulf, as well as a massive bell tower, which stands between the transepts on the northern side, and bears his name. The northern side of the western transept was built by the monks Richard de Eastgate and Thomas de Meopham, subsequent to the fire which happened in the year 1179; and the southern side by the monk Richard de Walden, about the year 1200. The choir and eastern transept were erected in the reign of Henry III. by William Hoo, sacrist of the church, with the produce of offerings made at the shrine of Saint William.

The western front of the Cathedral, one of the most perfect specimens of early Anglo-Norman architecture, was constructed with consummate ability at a period when the art had arrived at a high point of perfection. The central doorway is formed by a very beautifully recessed semicircular arch, composed of enriched moulding, and supported by four pillars, the capitals of which consist of wreathed foliage, with birds and animals introduced.[16] The pillars are annulated, or encircled by ornamental bands, and rise from a plain plinth, which has possibly been constructed in the room of an enriched base which had become decayed. Two of the pillars take the form of caryatides, and present statues of King Henry I. and his Queen Matilda, the daughter of Malcolm III., king of Scotland, without question two of the most ancient statues remaining in England. The figure of the king holds a sceptre in his right hand, and in his left a book. The queen is represented holding a scroll, typical of the grants made to the priory

[16] The capitals of the pillars of the Lombardic style were in general compositions of scrolls and foliage differing from and much less bold than those of the ancients, or were combinations of animals and human beings, sometimes simply imitated from Nature, in other instances monsters and grotesque. Of the grotesque sort many curious specimens are enumerated in Hope's "Historical Essay on Architecture," as existing in Italy, France, and Germany. In England the most remarkable are those in the undercroft of the Cathedral of Canterbury, and in St. Grymbald's crypt, at Oxford. Behind the altar of Romsey church, in Hampshire, are several pillars with sculptured capitals, two of which are historical, and record on scrolls the name of the architect, ROBERT. ME FECIT. These last mentioned capitals are described in the "Archæologia." vols. xiv. and xv.

by those sovereigns. All the mouldings of the arch are highly enriched with sculpture, representing arabesques, medallions of heads and animals, with foliage intermixed. The lintel, across the imposts of the doorway, bears a representation of the twelve Apostles; and in the tympan above is a fine bas relief, in the early Greek style, of Jesus Christ holding a book, and in the act of giving the benediction. Such figures were anciently placed on the porch or entrance of the church as a security against the influence of evil spirits. The centre compartment of the tympan, which is of oval form, bearing the figure of Christ, is supported by cherubim and seraphim, and the four symbols of the Evangelists are disposed round this medallion.

Other remains of this very ancient front consists of arcades presenting peculiar enrichment in the instance of the semicircular heads of the arches, which are sculptured lozenge-wise, an ornament noticed by Chaucer, as "hacking in masonries;" the small pillars also exhibit a vast variety of design in the capitals.[17]

Originally, it appears, there were four octagonal towers upon this front, which rose above the roof to the height of two stories, enriched with arcades in several courses, and terminated by pinnacles; these have been rebuilt, or partially removed, with the exception of one of the southern towers nearest the centre. On the front of the northern tower is a statue of Gundulf, the founder, but much mutilated.

The large window, which occupies the whole space between the central towers, was inserted about the time of Henry IV., or perhaps a little earlier. It is divided into two principal compartments,

[17] One of the peculiarities of Anglo-Norman architecture is the covering the surface of the walls with projecting ornaments of great diversity in the detail. Upon this remarkable difference from the antique Mr. Hope has made some observations. The severity of ancient architecture required that the two component sides of an entire edifice, situated right and left of the common central point or line, should correspond not only in the general dimensions but peculiar designs of their ornamental parts. If there had been a thousand columns in a single row, each would have a capital and base similar in its minutest embellishment to all the rest. The architects of the middle ages were less strict; *bassi relievi* inserted in different sides of a single front correspond not even in size, seldom do they in subject; if one contains figures, that opposite perhaps only displays foliage. In the same way the opposite shafts or jambs of the same porch are often of a wholly different design; and as to the capitals, when these are highly wrought or with figures, it appears that making two alike would have been considered as poverty of invention.—*Hope's Essay*, p. 201

each forming four lights, having a main transom in the centre, and another at the springing of the arch. The heading of the window is distributed in minor lights or openings formed by sub-divisions. Although a very fine window, its position is greatly to be lamented as destroying the beautiful character of the architecture on the western front; most of the windows of the nave are of the same date. Other parts of the church are so surrounded by buildings that little more than one portion can be seen at a time; they are extremely plain and almost destitute of ornament.

On the northern side of the choir, close to the eastern side of the transept, is a tower now unroofed, and called Gundulf's Tower, having usually been considered to have been built by that celebrated architect. The whole length of the Cathedral from east to west is three hundred and six feet, the width of the western front is ninety-four feet, and the height of the tower one hundred and fifty-six feet.

The earth has accumulated at the base of the western front so as to cause a necessity for a descent of several steps into the church at this entrance. The piers and arches of the nave are of Anglo-Norman architecture, with the exception of those nearest the transept; the arches are enriched with chevron mouldings, but the capitals of the pillars are plain, and the disposition of the shafts on the massive piers are dissimilar, not any two on the same side being exactly alike, although the opposite piers uniformly correspond in their arrangements.

The triforium presents a series of arches enriched with chevron and other mouldings of a similar description, and the face of the wall is not without ornament; above are the windows of the clerestory. A very fine open timber roof is supported on corbels representing angels bearing shields of arms; besides those of the bishopric, the priory, and city of Rochester, are the arms of the priory of Christchurch and of the archbishopric of Canterbury. The alteration of Bishop Gundulf's design by the introduction of the present western window is clearly to be distinguished by the abrupt termination of different arcades at the western end, some having been divided through the very centre of the arch.

The two easternmost arches of the nave are in the pointed style of architecture, and the central tower, which rises from the intersection of the nave and transept, is sustained by obtusely pointed

arches rising from piers of solid masonry, environed by shafts of Petworth marble, connected by fillets of the same material. A spire, which had been erected in 1749, has lately been removed.

The western transept is erected in the pointed style of architecture. At the northern end is a triforium, the lancet-formed windows of which have each a screen in front, divided into three arches of unequal height, supported by slender shafts of Petworth marble. The vaulting of the transept is of stone, and groined. Many of the smaller shafts and imposts of arches are supported by corbel heads, chiefly of ecclesiasties, not inelegantly sculptured. In the eastern wall is a recess under a large pointed arch, within which formerly stood an altar to St. Nicholas. The southern end of this transept exceeds in lightness of style and enrichment that on the north; and the roof is of framed timber, in imitation of vaulting. On the western side is the chapel of St. Mary, in which the consistory court is now held; and on the eastern side is the muniment room.

The whole length of the nave, which is so remarkable for its antiquity, is one hundred and fifty feet, measuring from the western porch to the steps of the choir, and in breadth between the pillars thirty-three feet, and between the walls seventy-five feet.[19]

When the choir was rebuilt in 1227, it was extended to a greater length by several feet than the nave itself: the length of the choir is one hundred and fifty-six feet. The length of the western transept is one hundred and twenty-two feet, and that of the eastern ninety feet.

From the floor of the nave is an ascent of ten steps to the choir; the organ, which is placed over the screen, was built in 1792 by Green, and its case was designed by the Rev. — Ollive. From the screen to the eastern extremity of the choir, the architectural style is uniform, consisting of two stories of pointed arches, the lower rising from slender pillars of Petworth marble, with plain capitals, and attached to solid piers by fillets. Above the larger arches is a triforium, or gallery, extending round the whole

[19] The length of the nave of Hereford Cathedral, also of Anglo-Norman architecture, is one hundred and forty-four feet; Gloucester is one hundred and seventy-four feet in length; while that of Durham, ofmagnificent proportion, and very bold in its detail, is two hundred and sixty feet; but the nave of Ely Cathedral, completed at a very late period of the Anglo-Norman era, and of a very plain description, is no less than three hundred and twenty-seven feet long, excelling that of every other Cathedral in its extent.

Drawn by Hablot Browne — Vol. Worcester's Cathedrals — Engraved by F. Hilliard

ROCHESTER CATHEDRAL.

VIEW OF THE CRYPT

choir and its transepts. All the windows, excepting those immediately contiguous to the altar, consist of single lights of the lancet form. The others, which are divided by mullions, were undoubtedly once filled with stained glass, remains of which are still existing. The eastern transept is divided into aisles; its extremities were formerly shut out from the choir by screens, which were occasionally hung with tapestry. The northern side of this transept is called the chapel of St. William, from the shrine of the saint, which was here deposited. The vaulting both of the choir and its transept is of stone, the ribs springing from capitals of tall shafts of Petworth marble.

The altar was originally placed at a distance from the eastern wall, and its position is ascertained by a triple stone seat in the southern wall under the third window. These stalls placed on the southern side of altars were intended for a priest, deacon, and sub-deacon, to sit in during the celebration of high mass.[20] On the front of this triple seat are the arms of the see of Rochester; of the priory of Christchurch, Canterbury; and of the priory of St. Andrew, at Rochester. Beneath these shields were formerly representations of three episcopal figures, and this inscription:—

O altitudo divinaq; sapiencie et sciencie
Dei quam incomprehensibilia sunt
Judicia ejus et investigales vie ejus.

The crypt of this church is very spacious, extending under the buildings of the choir eastward of the great transept, and was the work of William de Hoo. There are remains of fresco painting in that part of the crypt beneath St. William's chapel. Within a circle is a representation of a vessel sailing and a large fish in the water below. On one side is a monk, with uplifted hands as if in prayer; under the whole is a shield of gold charged with an eagle displayed, sable.

The entrance of the present chapter-house is near the southern end of the eastern transept; its pointed arched doorway presents

[20] By one of the constitutions of Archbishop Langton, made in 1222, every large parish church is enjoined to have two or three priests, according to the extent of the parish and state of the church, and three stalls on the southern side of the altar are not uncommon in ancient churches. One of the most elegant of these triple stone seats, formerly in the chancel of Chatham church, is engraved in the third volume of the "Vetusta Monumenta;" and there are four stalls in the church at Maidstone, and in that of Cotterstock, in Northamptonshire.

the finest specimen of canopied niches, with effigies, to be seen in England. The sculpture is very rich, and is continued from the base in detached recesses rising above each other, and contains figures, of which the lowermost are supposed to represent King Henry I. and his queen Matilda. Above on each side are Bishops Gundulf, Ernulf, Lawrence de St. Martin, and Hamo de Hythe, to the last of which the erection of the doorway is attributed.[21] The hollow moulding surrounding these figures is perforated and entwined with foliage. Over the effigies of the bishops are represented cherubim and seraphim glorifying Christ, whose figure is sculptured standing beneath a canopy on the apex of the arch. Branches of foliage forming the outer mouldings appear to spring from piers ornamented with graduated buttresses on the sides of the doorway.

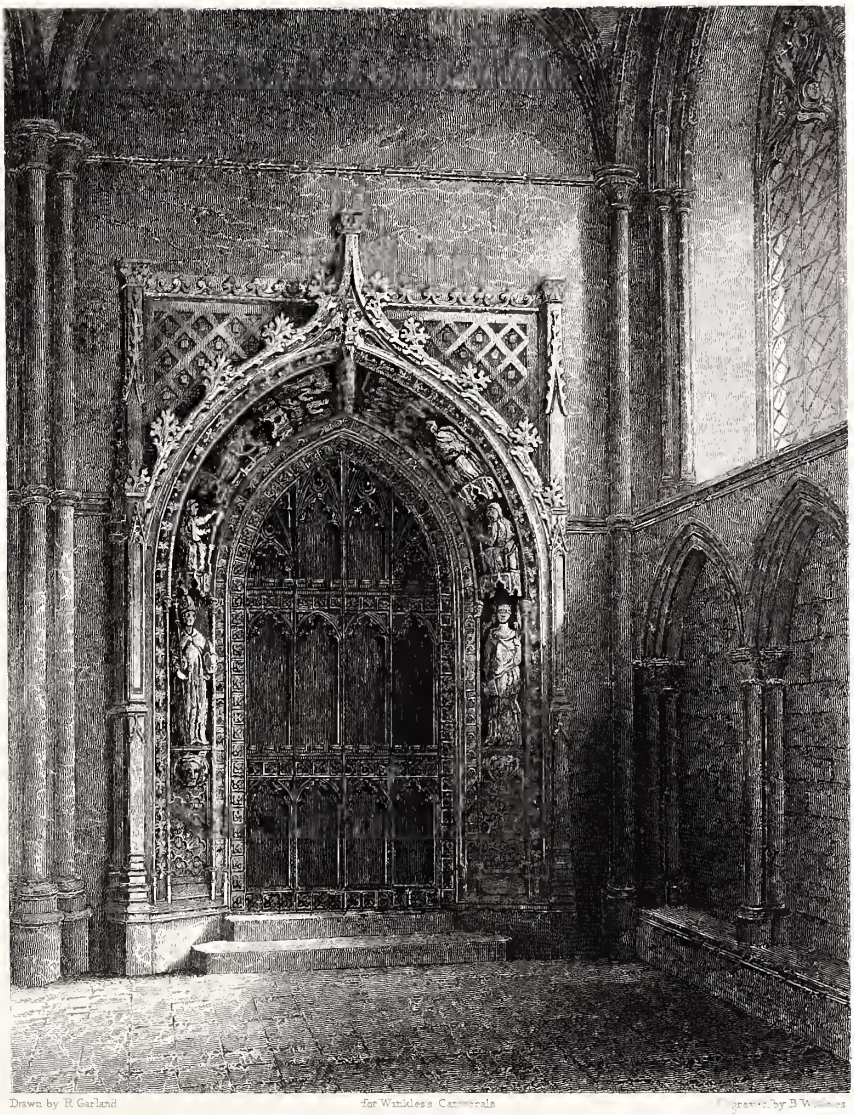
A library is contained in cases on the northern side of the chapter room. Amongst the manuscripts are "Textus Roffensis," and the "Costumale Roffense," the last written chiefly by Prior John Westerham, who died in the year 1320. It contains many particulars relative to the ancient tenures, services, etc., of the manors, within the diocese of Rochester, which belonged to the priory of St. Andrew, together with the valuation of the Peter-pence payable from Cathedral Churches in England to the popes.

The monuments of the bishops of Rochester now remaining in this Cathedral are interesting from their antiquity as well as from the style of execution. A very plain stone chest, on the southern side of the choir, near the altar, is supposed to be the tomb of Bishop Gundulf, who died in 1107.

Westward from this is a monument of Bishop Inglethorp, who died in 1291. The cumbent figure of the bishop, and canopy under which it reposes, are both cut out of a single block of Petworth marble, highly polished; the canopy is enriched with crockets,

[21] Costumale Roffense, p. 176.—There is also an engraving of this doorway in "Carter's Specimens of Ancient Sculpture and Painting," a work of admirable design, tending to elucidate obscure and doubtful points of history, as well as to preserve portraits of eminent personages.

Sculptors from Italy are supposed to have traversed Europe at an early period in the exercise of their art, and have brought it to this country, since an advance of excellence in sculptured designs of this period is very perceptible; and in the attitude of some of the monumental effigies of the thirteenth century, which are conceived to have been designed by or after these foreign artists, a graceful simplicity is preserved, and in the drapery a freedom of arrangement not always found in the more elaborate and finished productions of a succeeding age.—*Bloxam on the Monumental Architecture and Sculpture of Great Britain*, p. 129.



Drawn by R. Garland for Winkles's Cathedrals Engraved by B. Winkles

ROCHESTER CATHEDRAL,

VIEW OF THE DOOR LEADING INTO THE CHAPTER HOUSE.

finials, and other architectural details peculiar to the reign of Edward I.

In the northern aisle of the choir is a monument attributed to Bishop Lawrence de St. Martin, who died in 1274. Both the figure of the bishop and the canopy are more highly ornamented than the last mentioned.

Westward of this monument, in the same aisle, is a tomb of Petworth marble, supposed to have been erected in memory of Bishop Glanville, who died in the year 1214; it is ridged *en dos d'âne* and is sculptured with heads of ecclesiastics in quatrefoil panels, having in front below the ridge an arcade with enrichments of foliage.

Against the southern wall of the eastern transept is the monument of Bishop Walter de Merton, who died in 1277. A costly altar tomb, highly decorated with enamelling, in the style of the thirteenth century, was originally erected over his remains, and the effigy of this eminent prelate, represented in his episcopal robes, was engraved on a brass plate, fixed in the upper horizontal stone, and which was considered a very early example of that kind of monumental decoration. Round the verge of the tomb were Latin verses in praise of his good work in founding Merton college at Oxford. This interesting memorial was destroyed at the time of the Reformation, together with many similar works of art, which had for ages contributed to the beauty and dignity of ecclesiastical edifices. In the reign of Elizabeth the fellows of Merton college, Sir Henry Savile being then warden, erected upon the site of the demolished tomb the present monument, which appears to be surmounted by the original canopy. On the wall behind the recumbent figure of the bishop are his arms and a purse, his badge as lord chancellor. Although there exists but little to praise in the architecture of this monument, yet it must be regarded as one of the best examples of the style which characterised the period in which it was erected, and, above all, as honourable to the good feelings of the society by whom it was raised.

In the same transept is an altar-tomb of gray marble in memory of Bishop Lowe, who died in 1407. The square compartments at the head and foot, as well as on the front of the tomb, are charged with shields, inscribed with the following.—

J . H . C . est . amor . meus . Deo . gras.

together with shields of his own arms, and of those of the see of Rochester. On the verge of the slab are the words—

Miserere . Deus . anime . fs.. Johannis . Lowe . episcopi . credo . videre . bona . domini . in . terra . viventium . Sancte . Andrea . et . Augustine . orate . pro . nobis.

All the letters are in very high relief, and on labels round the base of the tomb is this sentence:—

Quam . breve . spacium . hec . mundi . gloria . ut . umbra . pominis . sunt . ejus . gaudia.

In the eastern aisle of this transept is a monument of Bishop Warner, who died at the palace of Bromley, October 14, 1666. He is the only prelate from Bishop Lowe to the present time who has been buried in this cathedral. Of the ninety-two prelates raised to this see, the names of no more than twenty-three are recorded, whose remains have been deposited in this church, and of these the monuments of only four can be fixed with any degree of certainty, namely, Merton, Lowe, Warner, and that of Bishop John Bradfield, who died in the year 1283, which is on the northern side of St. Edmund's chapel, near the entrance into the crypt.

A much smaller proportion in number has been buried here for the last three hundred years than in all the time which had before passed since the foundation of the church. It appears that during the more early period only four bishops of Rochester were translated to other sees; but from Bishop Lowe, in the reign of Edward IV., to Bishop Spratt, in the reign of James II., there were only six bishops who died possessed of this diocese. Seven Bishops of Rochester, Spratt, Atterbury, Bradford, Wilcocks, Pearce, Thomas, and Horsley, holding the deanery of Westminster, together with this see, were buried in Westminster Abbey Church, and no bishop since the Reformation has resided for any considerable time at the palaces of Rochester or Halling, but at Bromley. Brown Willis, the antiquary, in his "Survey of the Cathedrals of England," conjectures that the deans and other dignitaries of this Cathedral have been buried elsewhere, as he found so very few monuments erected to their memory in Rochester Cathedral.

Three archdeacons only appear to have been interred in this Cathedral, Dr. Tillesley, who died in 1624, Dr. Lee Warner, who died in 1679, and Dr. John Denne, who died in 1767, whose remains are deposited in the southern part of the western transept.

Drawn by Hablot Browne for Winkles's Cathedrals Engraved by J. Wende

ROCHESTER CATHEDRAL

NORTH TRANSEPT

Drawn by Hablot Browne from a Sketch by R. Garland

for Winkles's Cath[illegible]

Engraved by W. E. Albutt

WINCHESTER CATHEDRAL

VIEW OF THE NORTH TRANSEPT

WINCHESTER CATHEDRAL.

The city of Winchester is situated in a valley watered by the river Itchen, and is surrounded by cultivated downs; as a bishop's see it is of very great antiquity, and having been the metropolis of the West Saxons, the city abounds with objects of historical interest. Here Egbert was crowned king of all England in A.D. 827, by Wighten, bishop of Winchester.

One of the greatest benefactors to the Cathedral and the city at this early period was the celebrated St. Swithin, to whom various miracles have been attributed; according to a very old versification of the lives of the saints—

> Seynt Swithin his bishopricke to al goodnesse brough,
> The towne also of Wynchestre he amended inough.[1]

Saint Swithin was a native either of this city or its suburbs, and of a noble family; he was ordained priest by Helmstan, bishop of Winchester, and was appointed president of a monastery here, which afterwards bore his name, the priory of St. Swithin. He became preceptor to prince Ethelwulph, who, after his accession to the crown of his father Egbert, promoted Swithin to the see of Winchester, to which he was consecrated A.D. 852; the bishop died in the year 862, and was buried in the open cemetery of his Cathedral, but his remains were afterwards removed into the new church at the desire of Bishop Walkelyn, in the year 1093.

The translation of Saint Swithin's corpse from the churchyard to the choir of the Cathedral being delayed by violent rains, gave rise to an adage, that whenever rain falls on his festival, 15th of July, there will be forty days continuance of the same.[2]

King Edward the Confessor was crowned at Winchester in the year 1042, by Eadsinus, archbishop of Canterbury, the first ceremony at which there is any notice of a coronation sermon. It was

[1] Warton's History of English Poetry, vol. i.

[2] To this proverb Gay alludes in his "Trivia:"—

> If on St. Swithin's feast the welkin lowers,
> And every penthouse streams with hasty showers,
> Twice twenty days shall clouds their fleeces drain,
> And wash the pavement with incessant rain.

here also that his mother Emma underwent, without injury, the ordeal of walking blindfold and barefoot over nine red hot plough shares placed at unequal distances. A charter of privileges was granted to the city of Winchester by King Henry II. in the year 1184, under which the mayor, the earliest appointment of that office in the kingdom, and the heads of the corporation, claimed by the tenure of grand serjeantry the superintendence of the royal kitchen at coronations.

Richard Cœur de Lion was crowned here on the 17th of April, 1194. King Henry III., surnamed of Winchester, was born and frequently held his court in this city, but the royal residence was in a great measure removed to London, in the reign of his son Edward I.

King Henry IV. was married at Winchester to Joan of Navarre, in the year 1401. Prince Arthur, eldest son of King Henry VII., was born here; and at Winchester King Henry VIII. entertained the emperor Charles V. during a week, in 1522, when the celebrated round table was repainted.[3]

The marriage of Queen Mary with Philip of Spain, was solemnized at Winchester, on the 25th of July, 1554, when the queen and king dined in public at the episcopal palace, and several days were devoted to festivities.

In the middle of the city, which occupies an area within the ancient walls, is a very beautiful cross, ornamented with tabernacle work and crocketted pinnacles, arranged in three stages to the height of forty-three feet; it was erected by the guild of the Holy Cross founded by King Henry VI.

Wolvesey Castle, the venerable episcopal residence, situated south-eastward of the Cathedral, to which its precinct joined, was

[3] King's Arthur's round table at Winchester is said to have originated with King Stephen, as a means of preventing disputes for precedency amongst the officers of his household. Philip Augustus of France, is also said to have introduced into his court and kingdom the chivalrous institutions of the romances, and thus gave an historical existence to the twelve peers of King Arthur, knights of the round table. The huge table is still to be seen at Winchester; it is preserved as a curious piece of antiquity in the county hall, formerly the chapel of the royal castle, and is supposed to be seven hundred years old. It is made of thick oak plank, and is eighteen feet in diameter, painted over with the Tudor colours, green and white in compartments, with a red and white rose in the centre. Each division is inscribed in old English characters, with the name of a knight; excepting that in one compartment is a portrait of King Arthur himself.

rebuilt on the site of a more ancient palace by Henry de Blois, bishop of Winchester, about the year 1138; it was nearly all destroyed by order of Cromwell, in 1646. The picturesque ruins of the bishop's palace or castle are of considerable extent, without any prominent architectural feature, consisting of heaps of walls, some very lofty, and nearly all clad with ivy or concealed by shrubs and trees.[4] Its principal gatehouse originally fronted the north, and the embattled walls were defended by many round and square towers placed at irregular intervals. The principal remains belong to the keep, which appears to have been a parallelogram in plan, extending two hundred and fifty feet east and west, and one hundred and sixty feet north and south. Within this keep was a court, which, besides the principal entrance, had two other gateways, one on the western, and the other on the southern side.

The Cathedral Church was founded and endowed by Kynegils, the first Christian king of the West Saxons, A.D. 634, who granted to the church all the lands within seven miles distance. His son Kenelwach was equally liberal to the see, and not only confirmed his father's grant, but added to it the manors of Alresford, Downton, and Worthy. The church was first dedicated to Saint Amphibalus, the instructor of St. Alban, then to Saint Peter, afterwards to Saint Swithin, and last to the Blessed Trinity.

The bishops of Winchester had anciently very great privileges and large possessions, and were reputed to be earls of Southampton. Henry de Blois, brother of King Stephen, during his prelacy procured the pope's consent to make Winchester an archbishopric, although his intention was never carried into effect. William de Edington, bishop of Winchester, lord treasurer and chancellor to King Edward III., was elected archbishop of Canterbury on the decease of Islip, but the bishop refused to accept of the primacy, alleging that "although Canterbury had the highest rack, yet Winchester had the deepest manger." The bishop had the office of prelate of the order of the Garter conferred upon him by King Edward III. at its institution, and it has been continued to the

[4] Farnham Castle, the present residence of the bishop of Winchester, was also in a considerable degree demolished by an order in 1648, but after the restoration of Charles II., it was repaired by Bishop Morley. The fine gatehouse of Farnham castle, built in the reign of Henry VII., adds much to the effect of that venerable edifice.

bishops ever since; he consequently bears the arms of the see of Winchester impaled with his own paternal coat within the garter, having the George, the badge of the order, pendent.

The Cathedral Church first erected becoming ruinous, it was rebuilt by Ethelwold, and consecrated in the year 980. Although Winchester Cathedral is known to have been enlarged in the reign of William the Conqueror, on the accession of Bishop Walkelyn to the see, and the oldest part of the present edifice is usually attributed to that prelate, yet the late Mr. Garbett, an architect, who was many years employed in the restoration of the church, strenuously maintained that a very large and well defined portion of Anglo-Saxon masonry yet remains, and that the Anglo-Norman bishop did not level the whole with the ground, but left parts of the building standing, purposely to make known to after ages the Norman superiority in architectural science and taste, by preserving that which would clearly exhibit the contrast.[5]

It was not the church alone that Bishop Walkelyn undertook to rebuild, but also the extensive and numerous offices of the adjoining monastery of Benedictine monks on the south-western side. The whole work was completed within the space of fourteen years, having been commenced in 1079, and finished in 1093, in which year, on the 8th of April, the monks went in procession from their old to their new monastery; on which occasion a great solemnity was held in presence of most of the bishops and abbots of England. On the 15th of July, in the same year, it being Saint Swithin's festival, his shrine was carried from the old altar to the new one, a distance, probably of not more than forty feet, but which was doubtless lengthened by the procession making the usual circuit of the cloisters.

The most conspicuous part remaining of Bishop Walkelyn's work is the massive central tower of the church, fifty feet broad and one hundred and forty feet high. It bears evidence in the general simplicity and massiveness of its architecture of the early age in which it was built. The semicircular headed windows are enriched with the chevron and billeted mouldings then in use, and the capitals and ornaments of the shafts indicate the Anglo-Norman style of architecture. This tower was erected to answer the purpose of a lantern to the choir, and to increase the effect by giving height

[5] Mr. Garbett died at Winchester on the 31st of August, 1834.

Engraved by W. Griffith

to the interior, an object which the Anglo-Norman architects carried as far as possible in their sacred edifices. Both stories of the interior of the tower are finished with care and enriched with various ornaments then in use, although the whole is now excluded in the view from below by a ceiling, the groining of which takes its spring from the angles of four great arches erected for the support of the tower.[6]

The transept of the Cathedral was also the work of Bishop Walkelyn, and remains yet in a more firm and secure state than any part of the building, which is of later construction. To an architect there are few studies equal in point of value to this transept. It has been observed by an able architectural antiquary,[7] that this bishop set an example of the most finished kind of construction in the tower and portions of the transept of his Cathedral; but that the succedent architect who completed the transept was satisfied with workmanship of very inferior degree.

Godfrey De Lucy, bishop of Winchester, in the time of King John, rebuilt the whole east end of the church, with the Lady Chapel, as far as that anciently extended, and dying in the year 1204, was buried in the centre of his own works. Both on the interior and exterior of this part of the church the architecture is distinguished by ranges of short pillars supporting arches in form of the upper part of a trefoil; by narrow oblong windows without mullions and with lancet-shaped headings; by clusters of small pillars of Purbeck marble, having bold and graceful mouldings on the capitals and bases; and by quatrefoil compartments within circles, by way of still further enrichment; all which characteristics may be considered as prototypes of that style which attained perfection in Salisbury Cathedral.

William de Edington, bishop of Winchester, who was also treasurer and chancellor to King Edward III., had begun and undertaken to finish the rebuilding of the great nave of the church. He died in the year 1366, having only lived to complete the western front and a small part of the nave.

[6] The ceiling, which had been placed within the central tower of St. Albans' Abbey Church, has lately been removed under the direction of Mr. Cottingham, and a very beautiful effect has been the result by laying open the fine tiers of pillars and arches formerly hidden.

[7] Mr. Buckler.

The celebrated William of Wykeham, who succeeded Edington as bishop of Winchester, carried on the work, and may be said to have rebuilt the body of the Cathedral from the western front to the central tower, in the pointed style of architecture. In this act of zeal and liberality he was assisted by the prior and monks of the convent.[8]

Part of the eastern end of the Cathedral, from the central tower to the low aisles of De Lucy's erection, was rebuilt by Bishop Fox, at the beginning of the sixteenth century, in all the finished elegance of the Tudor period. In this part of the edifice bold and airy flying buttresses stretch over the aisles and support the upper walls, which are surmounted by an open battlement. Nearly at the same period with Bishop Fox's work, an addition of about twenty-six feet to the Lady Chapel at the eastern extremity was made by Prior Silkstede, whose rebus and devices are exhibited on the architecture.

In this church, which has been denominated "a school of architecture," may be found admirable specimens of the rise, progress, and perfection, of the pointed style; there not being a single stage of that remarkable and interesting mode of building, and hardly an ornament made use of in it which may not be discovered in some part or other of Winchester Cathedral.

The chief characteristics of the exterior of the church are the length of its nave, the plainness of its mansonry, and the shortness and solidity of the tower. Although the architectural antiquary seeks in vain for that picturesque arrangement of parts and successive variety of form which affords so much delight in a view of the Cathedrals of Salisbury, Lincoln, Wells, and Ely, yet he soon discovers a peculiar grandeur of effect arising from its extent and quantity, together with many specific beauties of design, which tend to rouse and gratify inquiry. As a distant object the Cathedral presents a large and long mass of building; the nave particularly, as seen from the south, is distinguished by its great length of roof and extent of unbroken line, and the massive tower, deficient in height, gives the whole building an air of heaviness.

It has been remarked that the architects of the Anglo-Norman period of history, affecting loftiness in their churches no less than

[8] His architect was William Winford, and his surveyor Simon Membury; John Wayte, one of the monks, acted as comptroller on the part of the convent, according to Dr. Milner's Historical Account of the Cathedral.

Drawn by R. Garland. for Winkles's Cathedrals. Engraved by B. Winkles.

WINCHESTER CATHEDRAL.

SOUTH EAST VIEW

length, were accustomed to pile arches and pillars upon each other, sometimes to the height of three stories, as seen in Bishop Walkelyn's work in this Cathedral; they also frequently imitated these arches in the enrichment of plain walls, and by way of ornament and variety in the masonry sometimes caused these plain round arches to intersect each other, as in the upper part of the southern transept; being probably the earliest instance of this interesting ornament to be met with in the kingdom.

The nave of Winchester Cathedral is considered one of the finest in England, and is about the same length as that of York Minster. In an examination of the architecture of the nave a striking peculiarity in the windows has been noticed by an antiquary, the form of the arch to these openings is found to be a segment of a pointed arch, while a regular triangular proportioned pointed arch, containing tracery, is as it were placed within it. This kind of window construction is an original thought of Bishop Wykeham's although there are instances extant of the arches to the entrances of castles constructed at the same period with a segment of a pointed arch only.

The exterior of the choir and Lady Chapel are of most beautiful workmanship; the initials of Prior Silkstede's name appear enveloped in a skein of silk, with the motto, In gloriam Deo. The arms of the bishopric of Winchester, the royal arms, etc., are also upon the walls, inscribed with the same legend.

Very extensive, although by no means complete, repairs of this Cathedral were carried on during sixteen years under the direction of the Reverend George Frederic Nott, D.D., one of the prebendaries, by Mr. William Garbett, an able and experienced architect.

The transept being the original unaltered Anglo-Norman architecture, displayed formerly a naked timber roof, not concealed as in after works by a stone vault, this part has been covered with a flat wooden ceiling, painted in quatrefoil compartments, in the early Tudor style, and is executed sufficiently well to pass for a work of that period. The ceiling of the central tower is copied from that of the chapel in New College Oxford, of Bishop Wykeham's foundation. Four corbel figures, which originally sustained the springing of the vault, have been removed, and dwarf clusters of three columns each have been substituted for

them. Some of the screens which formerly existed, and were found to intercept a view of the transept, have been also removed, and in consequence a view of the cross aisles, somewhat resembling in arrangement and situation those of the transept in Westminster Abbey Church, are now beheld from the choir. The whole of these important and necessary repairs, which had been too long neglected, were brought to a conclusion in the year 1828; and various ancient remains of painting, sculpture, and other vestiges of former times, particularly noticed in Dr. Milner's "History and Survey of the Antiquities of Winchester," are now seen in a perfect state, as well as many legendary paintings in the Lady Chapel.[9]

The whole length of the Cathedral from west to east is five hundred and forty-five feet, and of the transept from north to south, within the walls, is two hundred and eight feet. The breadth of the nave with its aisles, is eighty-six feet, and the height is seventy-eight feet. The choir, from the screen to the altar, is one hundred and thirty-five feet in length, and the Lady Chapel is fifty-four feet, while the length of the nave is two hundred and fifty feet. The presbytery is seventy feet in length, and the breadth of the chapel behind the high altar is twenty feet.

The cloisters of the Cathedral were entirely destroyed in the time of Queen Elizabeth after the Reformation, as well as the chapter-house, the site of which is converted to a garden of the deanery. The prior's hall, and other parts of his lodgings, now form the residence of the dean; and the site of other conventual buildings is occupied by the prebendal gardens.

Beneath the presbytery, aisles, and Lady Chapel, is a series of crypts, consisting of three distinct apartments, two of which are certainly very ancient, but the other is of comparatively modern formation. The style of design in the ancient crypt corresponds with that of the transept in its pillars and arches, which are, of course adapted to their peculiarity of situation and object. The piers and walls are composed of solid masonry, without ornamental sculpture or mouldings.

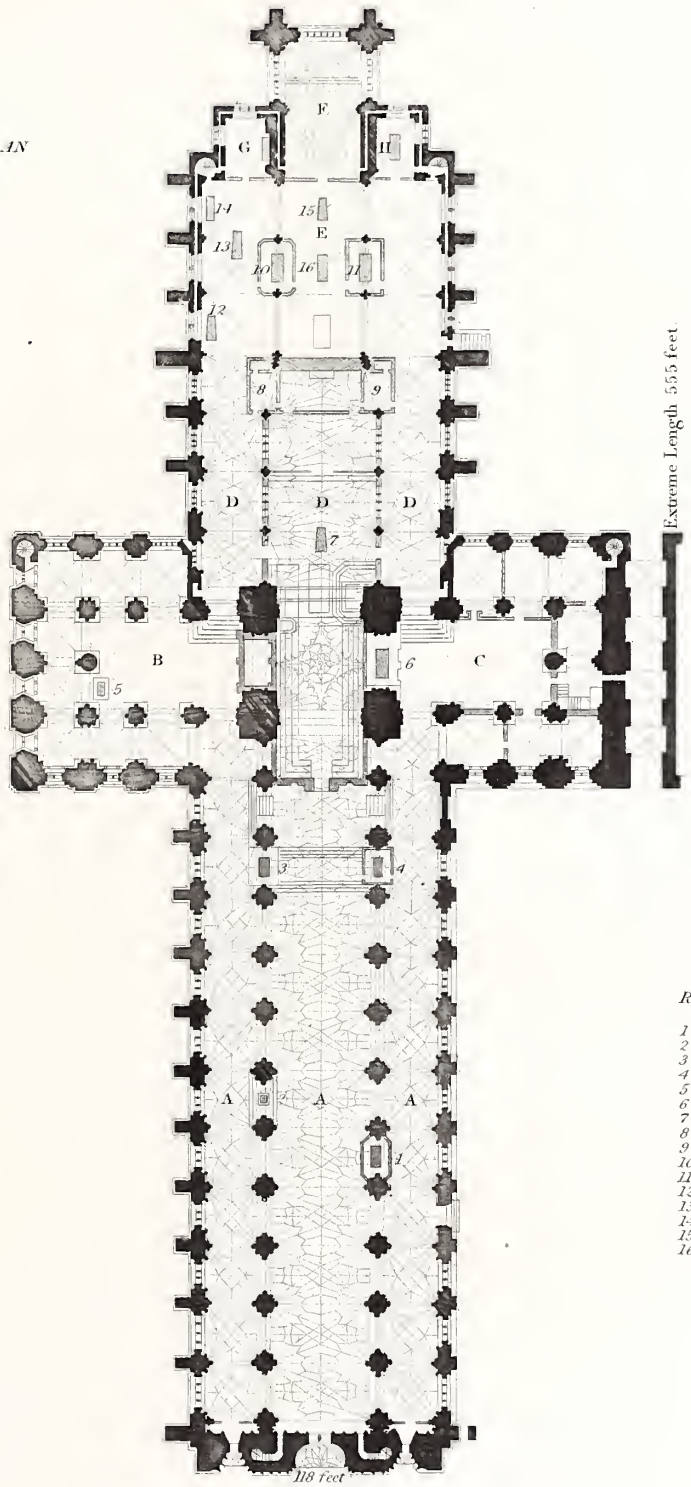
The western front of the Cathedral, erected by Bishop Edington, about the year 1350, is covered with ornament, in which there is a

[9] Very copious descriptions of the repairs of this Cathedral may be found in the "Gentleman's Magazine" for 1827 and 1828.

WINCHESTER CATHEDRAL.

REFERENCE TO THE PLAN

A *Nave and Aisles*
B *North Transept*
C *South Transept*
D *Choir and Aisles*
E *Presbytery*
F *Lady Chapel*
G *Fordland Chapel*
H *Bishop Langton's Chapel*



REFERENCE TO THE MONUMENTS

1 *Wykeham's Chantry*
2 *Font*
3 *Bishop Morley*
4 *Bishop Edmunton's Chapel*
5 *Monument to Fred.k Ironmonger*
6 *Sir Isaac Townsend*
7 *Tomb of William Rufus*
8 *Bishop Gardiner*
9 *Bishop Fox*
10 *Bishop Wayntleets Chantry*
11 *Cardinal Beauforts d.o*
12, 13, 14, 15, 16 *Coffin Tombs*

for Winkles's Cathedrals

Scale 10 0 50 100 feet

for Winkles's Cathedrals

Engraved by B Winkles

WINCHESTER CATHEDRAL.

WEST FRONT

simplicity and chastity of design strikingly characteristic of the architectural taste in the reign of Edward III. There are no towers upon this front, but in other respects the general design of the porch and of the large western window much resembles that of Canterbury Cathedral, erected at a later period.[10] Large hexagonal turrets, which terminate in small crocketted spires, are carried up at the angles of the nave, and between the buttresses of these turrets, the principal porch or entrance of the nave is deeply recessed, and is surmounted by a gallery, with an open-worked parapet; the original use of this gallery was for the convenience of the bishop, who, attended by his clergy, here gave his solemn benediction, on particular occasions, to the people assembled in front of the church. Immediately over the gallery is the great western window, of equal width with the nave, and rising almost to the vaulting. The great breadth of the window is distributed into three chief divisions, which are again divided into three subordinate divisions and crossed by four transom mullions, a manner of arranging the different lights adopted in several of the principal windows constructed in the succeeding century, and after the more flattened arch became fashionable, as at St. George's Chapel, Windsor, King's College Chapel, Cambridge, &c.[11] The wall of the highly pitched gable of the roof is panelled in numerous compartments, and is surmounted by an enriched tabernacled niche, containing a perfect statue of William of Wykeham, who is supposed to have completed the work on this front, which was begun by Bishop Edington. The two porches opening upon the aisles of the nave are recessed and constructed in corresponding taste between large buttresses which support the outer angles of the western front; these buttresses are carried above the parapet of the walls, and are surmounted by ornamental finials.

[10] See page 22 ante.

[11] The composition is considered to be good, and the mouldings well relieved in the specimens enumerated, but this style is denounced, by a very competent judge of pointed architecture, as betraying a closeness and heaviness of design, amounting to degeneracy when compared with the florid style of the windows constructed in the preceding age. This deterioration of beauty, Mr. Wilson says, was partly occasioned by the lights between the upright mullions being divided into so many heights or panels, a mode which originated in the works of the celebrated William of Wykeham, in the nave of his Cathedral at Winchester. The obtuse arch was also too often allowed to cut off the varied tracery, which so much adorned the windows of earlier date.—*Pugin's Specimens of Gothic Architecture.*

The extreme length of this front is one hundred and eighteen feet, all the lower parts of which are encircled with tabernacle work; under two prominent canopies, now mutilated, were formerly statues of Saint Peter and Saint Paul, patrons of the church, which have never been restored.[12]

On entering the nave are seen the triumph and skill of Bishop Wykeham in the vast extent from the western porch to the central tower. It appears that this celebrated architect preserved as much of the Anglo-Norman building, particularly of the nave, as he found he could convert into the new style. He did not destroy Bishop Walkelyn's work, but formed his pointed arches by filling up and otherwise adapting the old semicircular arches of the original second story in the walls of the nave, and the Anglo-Norman pillars may be clearly traced not only at the steps leading up to the choir, but amidst the timbers of the roof on both sides of the nave throughout the greater part of its extent, corresponding in every respect with those remaining in the transept; a circumstance which demonstrates the prudence, economy, and skill of this munificent prelate. The bosses at the intersections of the groining in the ceiling of the nave are charged with various shields of arms, with badges and devices denoting the different benefactors of the several compartments. Here are the arms of Beaufort, Wykeham, and Waynflete, with the king's device of the white hart.

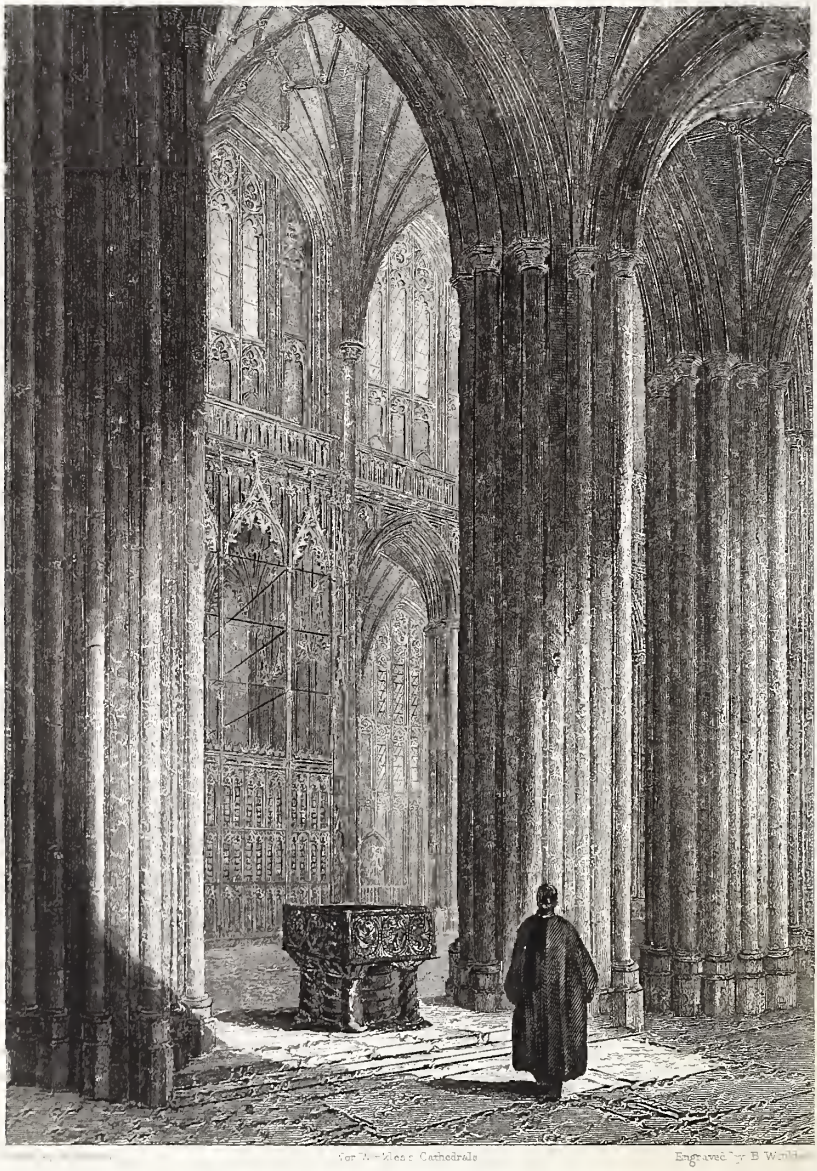
At the western extremity of the northern aisle is a chamber, or tribune, which seems to have been erected for the minstrels who attended on great occasions, when the king, a legate, or some prelate was received at the Cathedral in state by a procession of the whole convent, at which times the church was hung from one end to the other with tapestry, representing passages of scriptural

[12] A description of the Cathedral, for the use of visitors, commences singularly enough with strong observations on the disgraceful neglect of this front, before which the earth and rubbish is suffered to accumulate, and the notice of the stranger is very properly directed to the decayed state of the gallery and the mullions of the window, the broken glass in which, it appears, has been mended with fragments of opaque colouring; the destruction of the canopies is also stated in terms of censure; and for the state in which the front is left by the dean and chapter offers this barren apology that "it was not possible to lower the alley and the ground near it to the level of the church pavement without destroying the monuments and trees which at present occupy them, and without other inconveniences." The reader is requested to compare this miserable pretext in favour of a few gravestones, with the truly lamentable destruction of very beautiful monuments at Salisbury.—See p. 11 and 13 ante.

Drawn by Hablot Browne for Waldess Cathedrals

WINCHESTER CATHEDRAL.

THE NAVE LOOKING EAST.



For Winkles's Cathedrals

Engraved by B Winkles

WINCHESTER CATHEDRAL.

[illegible] CROSS THE NAVE, SHOWING THE FONT & WYKEHAM'S MONUMENT

history: the large hooks for supporting the tapestry still remain fixed to the sides of the great pillars.

An ancient font stands within the middle arch of the nave on the northern side; it consists of a square block of marble, supported by a stool and pillars of the same; the central pillar or stool has horizontal flutes, and the pillars at the angles are also fluted; excepting one, which is plain; their capitals are formed of leaves, and the basement of the whole design is enriched with a tortuous moulding. Both the top and the four sides are covered with rude sculpture, and there can be no doubt of its great antiquity.[13] The ornaments on the top of the font are doves, emblematical of the Holy Ghost, which appear breathing in phails, surmounted by crosses, supposed to contain the two kinds of sacred chrism made use of in baptism. On the sides of the font doves are repeated in various attitudes, together with a salamander, emblematical of fire, and in allusion to the passage in the gospel of St. Matthew, "He shall baptise you with the Holy Ghost and with fire."[14] The sculptures on the southern and western sides represent the passages in the life of Saint Nicholas, bishop of Myra, in Syria, who lived in the fourth century after Christ, and was the patron of children. On one side is represented the church of Myra and its arcades, the upper part of which is terminated by crosses; the dresses of the several figures are curious, as denoting the costume of a remote period of history.

About the middle of the southern side of the nave between the fifth and sixth pillars is the Chantry Chapel, containing the monument of the founder, William of Wykeham, who died in 1404. The design and execution of the work is perhaps one of the most perfect specimens of monumental architecture of the period in which the chapel was erected.

The chapel is divided in length into three arches, the canopies of which are curved to correspond with the form of the arch of

[13] A font very similar to this is in the church of East Meon, in Hampshire, an edifice said to have been erected by Bishop Walkelyn. Anglo-Norman fonts are not uncommon, and are very rich in their embellishment, which may have been the reason of their preservation. It is not unusual to find a font in a church of greater antiquity than the building; the earlier fonts, even if plain, appear to have been held in veneration, and therefore allowed to remain, when the churches were rebuilt in a totally different style.

[14] Chap. iii. ver. 2.

the nave. Within the chapel, over the head of the monument, are five tabernacled niches, intended for patron saints, besides those on the outside, and ten others at the feet. The foundation of the altar and part of the credence table on the right hand of it yet remain. The effigy of the bishop is represented in full costume, and with his mitre and crosier; round the slab on which the figure rests is an inscription in brass letters curiously inlaid.

Wykeham was elected to succeed his patron William de Edington, as Bishop of Winchester, in 1366. He had been previously appointed clerk of the king's works at Windsor, and by his skill that castle was rebuilt; another great work was Queenborough Castle; and his architectural genius was afterwards eminently displayed at Oxford. The first instance on record, in which he is noticed as a benefactor, was his rebuilding at his own expense the body of the collegiate church of St. Martin-le-grand, London; together with the cloister of the chapter-house, while he was dean of that college. His advancement to the bishopric of Winchester was followed by his being appointed chancellor of England.

The bishop obtained the king's license to found New College, Oxford, in 1379, and in 1380 the foundation was laid. The building was finished in six years, and in 1386 the society made their public entrance into it. It is rather remarkable that the name of New College, which was given without much impropriety, should be continued until the present day, when it is in reality the oldest college in Oxford, as to its principal buildings, and the seventh in the order of foundation. In the chapel of New College is preserved the identical crosier of the founder, which is nearly seven feet high, of silver, gilt, and enamelled.

Winchester College, another celebrated institution, was founded by this bishop in 1382, by charter: the first stone was laid in 1387 and in 1393 the warden and society made their solemn entrance into it; the bronze figure of the bishop over the door was the work of C. G. Cibber. William of Wykeham lived long enough to witness the prosperity of both his institutions, and almost to see others emanating from them. He died in his eightieth year, and was interred in this his own chapel at Winchester.

On the same side of the nave beneath the tenth arch from the

western front, and at the foot of the steps leading to the choir, is the monumental chapel of Bishop Edington, which is erected in a similar style of architecture to that of Wykeham's chantry, and scarcely less highly enriched; he died in 1366. In the pavement before this chapel is a marble slab in memory of Bishop John Thomas, who died in 1781.

In the southern aisle of the nave is a monument of Bishop Richard Willis, who was translated from Salisbury in 1723, and died in 1734. It consists of a sarcophagus, on which is a reclining figure of the prelate sculptured by R. Cheere; the head of the figure is considered a very fine proof of talent.

Near the eighth pillar from the western front is a marble slab, covering the remains of Bishop Robert Horne, translated from Durham in 1561, and who died in 1580. To the injudicious zeal of this prelate is ascribed much of the destruction which took place at that period in the Cathedral, as well as the dilapidation of the property of the bishopric. On the north side of the nave is the tomb of Bishop John Watson, the successor of Horne, who died in 1584.

In the centre of the nave were buried Bishop Walkelyn, the builder of the church and priory, and Bishop William Giffard, his successor, the builder of St. Saviour's Church, Southwark, who died in 1129. Against the easternmost pillar on the northern side of the nave is a monument of Bishop Hoadly, a prelate celebrated for his controversial talents, who had successively held the sees of Bangor, Hereford, and Salisbury; he was bishop of Winchester more than twenty-six years, and died in 1761. This monument consists of a very fine medallion portrait of the bishop, blended with singular emblems, as the cap of liberty, the pastoral staff, Magna Charta, and the Holy Scriptures.[15]

The choir is immediately under the great tower, enclosed by a stone screen in the pointed style of architecture, erected by W. Garbett; it is ornamented with statues in bronze of King James I. and King Charles I. The stalls on either side of the choir with their misereries and canopies are ancient; some of the more modern bear the date 1540. The pulpit was given to the Cathedral by

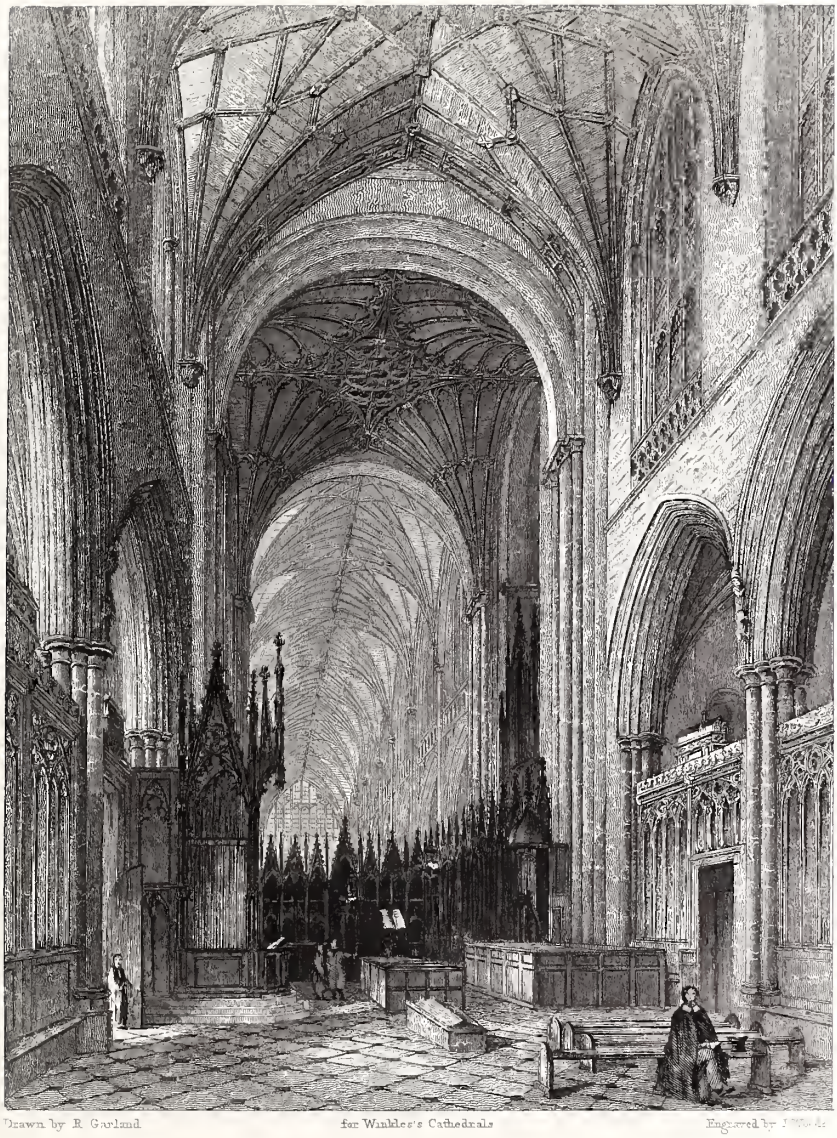
[15] It is said that in consequence of the doctrines maintained by Bishop Hoadly, the government resolved to dissolve the convocation of the clergy; since his time, although regularly assembled on the opening of a new parliament, it has never transacted any business.

Prior Silkstede, and bears his name in various parts; near it is the tomb of Bishop Toclive, who died in 1189. The episcopal throne, an elegant composition of wood work, was designed by Garbett, in strict accordance with the stalls: the details of this throne are nearly all derived from ancient ornaments existing in the choir and other parts of the church, and the general composition of the design has an original and perfectly harmonious effect. The organ case is similarly ornamented, and is very judiciously placed beneath one of the arches which support the Anglo-Norman tower of Bishop Walkelyn's erection. This arrangement affords an unbroken view of the church from the great western door to the eastern window. In the centre of the ceiling of this part of the Cathedral is an emblem of the Trinity, surrounded by a chronogrammatical inscription, showing the date of its erection, in 1634; the whole ceiling under the tower has lately been restored in very good taste. The vaulting of the choir from the tower to the eastern window is the work of Bishop Fox, and displays on the several bosses at the intersection of the ribs a variety of heraldic enrichment in proper colours amidst a profusion of gilding; here are to be seen the royal arms of the house of Tudor, the arms of Cardinal Beaufort of the house of Plantagenet, and the arms of the episcopal sees of Exeter, Bath and Wells, Durham, and Winchester, over all of which Bishop Fox had presided. The screens of the sanctuary are also the work of the same prelate in the year 1525. Upon the top of these partitions, over the centre of each division, are ranged six mortuary chests, containing the remains of several exalted personages that have been interred in the Cathedral: each chest is carved, painted, and gilt, and inscribed with the name of the illustrious characters whose remains they contain. The inscriptions are in Latin, but admit of the following translations:

1. The bones of Kynegils and of Adolphus lie together in this chest; the former was the founder, the latter the benefactor of this church.

2. Here King Egbert rests, together with King Kenulph, each of whom bestowed great benefits upon the church.

3. In this chest and in that opposite to it on the other side are the remains of Kings Canute and Rufus, of Queen Emma, and of bishops Wina and Alwyn.



Drawn by R. Garland. for Winkles's Cathedrals. Engraved by J. Woods

WINCHESTER CATHEDRAL.

VIEW OF THE CHOIR.

4. In this chest, in the year 1661, were promiscuously laid together the bones of princes and prelates which had been scattered about by sacrilegious barbarism in the year 1642.

5. King Edmund, whom this chest contains, and who swayed the sceptre of royalty while his father was yet living: O Christ, receive.

6. King Edrid died in the year 955. The pious Edrid who rests in this tomb admirably governed the country of the Britons.

The altar screen of stone work is considered to be one of the richest specimens of its kind in England; it was executed in the time of Bishop Fox, and exhibits great delicacy of workmanship, consisting of a variety of niches with ornamented canopies. This screen, which is more elaborate in its detail than that of St. Alban's Abbey Church, has been lately very carefully restored.[16] On the spandrils of the doorways are the Annunciation and Visitation of the Blessed Virgin, in fine preservation.

Over the altar screen is the eastern window of the Cathedral, filled with ancient stained glass, chiefly consisting of figures of apostles, prophets, and bishops, with legends attached to them; these have been mutilated and improperly arranged, the figures are mingled together without order, and in many instances the legends are misapplied. In the upper compartments of the window are figures of Christ and the Virgin Mary, between which are traces of the usual emblems of the Trinity: part of these having been removed, the place is filled with a figure of Saint Bartholomew, executed in a much fainter style of painting than the rest. In small compartments adjoining are angels holding trumpets, other angels are bearing the arms of the see of Winchester, and the paternal arms of Bishop Fox, accompanied by his motto, Est Deo Gracia. In the next division of the window is Saint Ethelwold, bishop of

[16] The altar screen at St. Saviour's, Southwark, agrees with this of Winchester in several important particulars, not only in the arrangement and general design, but in the actual number of the niches, a coincidence which can alone be attributed to the circumstances of the two screens being the work of one hand. The church of Saint Mary Overy, now the parish Church of Saint Saviour, nearly adjoined the episcopal palace, and was at all times an object of the regard and attention of the bishops of Winchester; Bishop Fox appears to have been a benefactor to the church by a similar donation to that which he had made to his Cathedral, marking it with his peculiar device of the pelican and *agnus dei*, to point out to posterity its history and founder.—*See a Description of the Altar Screen at Saint Saviour's Church, by E. I. Carlos, in the Gentleman's Magazine for February*, 1834.

Winchester, who net only rebuilt this Cathedral, but founded er rebuilt the churches of Ely, Peterborough, and Thorney. He died in 984. Beside the bishop are two prophets, one of whom is Joel. In the lowermost divisionof the window are Saint Swithin and Saint Peter, Saint Paul, and representations of ancient prophets, one of which bears the name of Maliehias on the border of his mantle.

Two of the stained glass windows of the choir have been saerifieed, being entirely covered over with whitewash, in order to prevent the glare which they were supposed to cast on West's famous pieture at the altar. The other windows chiefly eontain representations of prophets and apostles, remarkable for the correctness of their drawing and for riehness of colour. Most of the figures may be aseertained either by the legends, or the attributes of the saints represented.

Over the altar is a picture of the raising of Lazarus, by Benjamin West, P.R.A. The back of the high altar anciently consisted of plated gold, garnished with precious stones; upon it stood a tabernacle and steps of embroidered work, ornamented with pearls, also six silver candlesticks gilt, intermixed with reliquaries, wrought in gold and enriched with jewels. Still higher was a large crueifix, with attendant images of the Virgin Mary and Saint John, eomposed of the purest gold, and garnished with jewels, the gift of Bishop Henry de Blois, King Stephen's brother. Over this appears to have been suspended, beneath the exquisite stone eanopy, the erown of King Canute, plaeed there in homage after the seene of his eommanding the sea to retire from his feet, which took plaee at Southampton.[17] On great festivals and solemn oeeasions innumerable ornaments of inestimable value were employed in the serviee of the chureh. The richness and beauty of the eeclesiastieal furniture of this Cathedral is said to have dazzled the eyes of strangers who eame to view it.[18]

Before the altar lie the remains of Bishop Henry de Blois, and at the bottom of the steps was buried Bishop Henry Woodlock, who died in 1316.

In the middle of the sanctuary is the tomb of King William

[17] See the Inventory of Cathedral Ornaments in the "Monasticon."

[18] Historia Major Wintoniensis, written by Thomas Rudborne, a monk of Winchester, in the middle of the fifteenth century, and printed in Warton's Anglia Sacra.

who was accidentally slain by an arrow in the New Forest.[19] It is composed of English gray marble, and is raised about two feet above the ground, in that early form called *dos d'âne*, presenting the general outline of a house, in allusion to its destination, the last dwelling here below. The king's bones are supposed to have been removed by Bishop de Blois, as an honour paid to his remains; but when the present tomb was opened in the time of Cromwell, there were found in it some pieces of cloth embroidered with gold, a large gold ring, and a small silver chalice.

On the northern side of the sanctuary is an altar tomb, supposed to cover the remains of Bishop John de Pontoise, who died in 1304. In this part of the church is also the monument of Bishop Thomas Cooper, who died in 1594. Close to the altar is a mural monument of Brownlow North, bishop of Winchester for thirty-nine years, who died at the episcopal palace, Chelsea, 12th of July, 1820, æt. 79. It was sculptured by Sir Francis Chantrey, R. A.

No church in England contains so many elegant memorials of prelates who were distinguished in their lifetime by their virtues, their piety, and their worth; none are to be found more magnificent, more perfect, or of superior sculpture. The sumptuous monumental chapel of Bishop Richard Fox, founder of Corpus Christi College, Oxford, adjoins the back of the altar screen, and extending eastward presents the beautiful elevation of its front towards the southern aisle of the choir.

During the reign of Henry VII., Bishop Fox enjoyed the unlimited favour and confidence of the king, and bore a conspicuous share, not only in the political measures, but even in the court amusements and ceremonies of that reign. King Henry VII. appointed him one of his executors, and recommended him strongly to his son and successor. Although he retained his seat in the privy council, and continued lord privy seal under King Henry VIII., his influence gradually abated, and, after remaining some time in office, Bishop Fox, together with Archbishop Warham, retired from Court in the year 1515.

[19] He dyed in the yeere of Christ, 1100, and in the 13th yeere of his raigne, on the second day of August, when he had raigned twelve yeares, eleven moneths lacking eight days, and was buried at Winchester, in the Cathedral Church or Monasterie of Saint Swithen, under a plaine flat marble stone before the lectorne in the queere, but long since his bones were translated in a coffer, and laid with King Knute's bones.—*Stowe's Chronicle.*

He was translated from Durham to Winchester in the year 1500, and his retirement to this see was devoted to acts of charity and munificence, although he did not now for the first time appear as a public benefactor. He had repaired the palace of Durham while bishop of that see, and displayed a considerable taste for architecture. The foundation of Corpus Christi College was preceded by the purchase of land in Oxford, which he completed in 1513, and by licence of Henry VIII., dated 26th of November, 1516, he obtained leave to found a college for divinity, philosophy, and arts; the statutes are dated 1527, the twenty-seventh year of his translation to Winchester, In the year 1522 he founded a free school at Taunton, and another at Grantham, and extended his beneficence to foundations within the diocese of Winchester. The triumphs of his munificence and taste are principally to be contemplated in his additions to this Cathedral; in these the most exquisite art was employed to execute the noble and elegant designs. The bishop was also unbounded in his charities to the poor; at the same time exercising hospitality and promoting the trade of the city by a large establishment which he kept up at Wolvesley castle, his household consisting of two hundred and twenty servants. He died the 14th of September, 1528, and was buried in a chantry chapel, which he had built for that purpose.[20] In this magnificent sepulchral chapel every effort of ingenuity and skilful workmanship have been exerted to their utmost, and it unquestionably affords one of the most extraordinary examples of design and sculpture in existence. Four equal divisions compose the architectural design of the front, the elegance of which corresponds with the ornaments that enrich it. These divisions are formed by octagonal turrets rising from the pavement, and exceeding the height of the surmounting parapet, where they are larger and more decorated. Between these turrets and rising from the ornamented course below the parapet are smaller finials, each supporting a pelican in its piety, an emblem of the Christian church, and a favourite device of Bishop Fox. The height of the chapel is divided into two stories; the lower of solid masonry, enriched by a series of canopied niches and panelled com-

[20] In the custody of the president of Corpus Christi College is preserved the very elegant crosier of the founder, of silver gilt and enamelled, nearly six feet in height, and a saltcellar also of silver gilt and enamelled; it bears the initials of Bishop Richard Fox, and the pelican his badge, frequently repeated.

Drawn by R. Garland | for Winkles's Cathedrals | Engraved by W. P. Albutt

WINCHESTER CATHEDRAL.

SOUTH AISLE OF CHOIR SHEWING BISHOP LONG'S MONUMENT, LOOKING WEST

partments of elegant design and exquisite workmanship. In the westernmost division is the door of entrance to the chapel; and in the third division eastward, which projects a little on the basement, is an arched recess, containing a sculptured effigy of the bishop, who is represented emaciated and clothed in a winding sheet. The divisions of the upper story are composed of large arches, the spandrils are charged with pelicans, and the arches are subdivided into two open compartments by ornamental mullions, forming inner arches, terminated by crocketed finials; these are also divided into two openings, and in their height by embattled transoms. The surmounting cornice and its parapet are very elegant; the projecting course is enriched by a very beautifully designed and sculptured band of entwined vine leaves, with tendrils and fruit delicately undercut, and marked with the initial letters H. W. in one part, The parapet is composed of lozenge-shaped compartments, enclosing quatrefoils in open work, and terminated by large and small leaves alternately disposed on the summit. Between the octagonal turrets and the outer mouldings of the arches or windows of the upper story are canopied niches, which, together with those on the lower story, make the whole number of niches which originally contained statues thirty-eight; their canopies are nearly alike, the difference being only in the detail of the ornaments. The pedestals intended to sustain the figures are remarkably elegant, particularly those rising from the base of the chapel. Mr. Buckler, an architect of established reputation, whose judgment may be relied on, in a description of this chantry, says, "On the most scrupulous examination of the smallest part or ornament, whether a canopy, a crocket, or the smallest moulding, the character and precision are equally the same. The roof of every canopy differs in design, as also the animals, in their positions, which are attached to the arches; nor is the interior of this chapel less beautiful or deserving of notice than the exterior, although less enriched. The chapel is ascended by several steps through a doorway in the first division from the western angle; the roof is in an almost infinite variety of compartments, divided and subdivided, and connected by knots of leaves, and having various enrichments. The niches at the eastern end of the chapel are as delicate and beautiful as ingenuity could make them, and the internal parts of the canopies rival anything of their

kind. Behind the altar of this chapel is a small oratory, to which the founder resorted for devotion; it has no other ornament than a large niche belonging to the more ancient screen, which has been mutilated."[21]

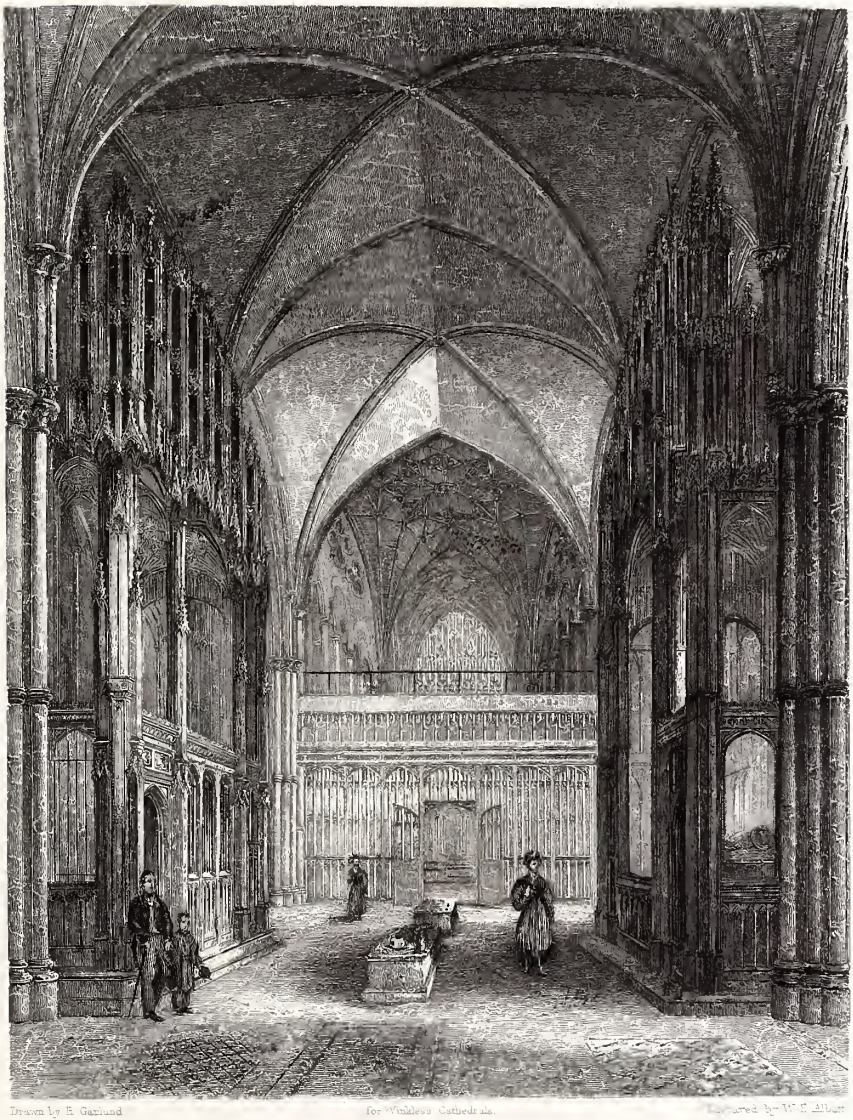
The entire space between the altar screen of the Cathedral is occupied by another chapel, in which mass was formerly celebrated every morning immediately after the holding of the chapter. Here also was deposited the shrine of Saint Swithin, which was of silver gilt, and adorned with precious stones, the gift of King Edgar. On the northern side of this chapel, and corresponding in situation with Bishop Fox's chantry in the south, is the monumental chapel of Stephen Gardiner, bishop of Winchester and chancellor of England, the illegitimate son of Lionel Wydville, bishop of Salisbury, the brother of Elizabeth, queen of Edward IV.

After the accession of Queen Mary, this bishop rose by hasty steps to the prime ministry, and became possessed of more power, both civil and ecclesiastical, than any English minister ever enjoyed, excepting his own master, Cardinal Wolsey. He was always a guardian of the revenues of the church, both regular and secular, and had projected additional security for church and abbey lands; but he fell ill and died soon after, on the 12th of November, 1555, æt. 72, at York Place, Whitehall, whence his body was removed to Saint Mary Overy's church, and, after great preparations, was finally interred in his own chapel in Winchester Cathedral. The design of this chantry, differing greatly from that of Bishop Fox, is not unworthy of notice; it abounds with an intermixture of Florentine and Tudor enrichments.

The monumental chapels of Cardinal Beaufort and of Bishop Waynflete fill the middle arches of the presbytery, a part of the Cathedral erected by Bishop Godfrey de Lucy, about 1190, and who is himself buried under a tomb of gray marble, opposite the entrance of the Lady Chapel.

The architectural arrangement and detail of the parts and enrichments of the monuments of Beaufort and Waynflete bear great resemblance; the former, erected forty years before the latter, is more simple in design, more chaste in its ornaments, more delicate

[21] See "Gentleman's Magazine for 1816;" and an engraving of the Monument, by Skelton and Winkles, in the "Oxford Founders," 1831.



Drawn by E. Garland for Winkles's Cathedrals. Engraved by W. E. Albutt

WINCHESTER CATHEDRAL.

VIEW IN THE PRESBYTERY, SHEWING THE CHANTRIES OF BISHOP WAYNFLEET AND CARDINAL BEAUFORT

and beautiful in its execution. Cardinal Beaufort, bishop of Winchester, the son of John of Ghent, duke of Lancaster, was Lord chancellor and one of the guardians of King Henry VI.[22] He possessed a most munificent spirit, which has cast a lustre on his character, and finished that part of Winchester Cathedral which had been left incomplete by his predecessor Wykeham; and also repaired Hyde Abbey, which had been founded by Alfred the Great. The cardinal refounded the celebrated hospital of Saint Cross, and erected at his own expence the greater part of the present building. He died the 14th of June, 1447.

The cardinal's monument is on the southern side of the presbytery; a sumptuous canopy covering the tomb and figure of this extraordinary prelate rests upon eight clusters of delicately-formed pillars, four at the angles of the monument, and two intermediate on each side. Round the base is an open panelled stone fence enclosing the tomb. Each side of the monument has one large and two smaller arches; the latter, divided in height and width, contain the doors; but the former are open. These arches and pillars support a canopy of matchless elegance and beauty, with pinacles rising to the ceiling of the presbytery. This, the most elaborate part of the design, consists wholly of an abundance of large tabernacles divided by smaller niches, with their intermediate compartments and other ornaments, supported by flying buttresses, sometimes united, terminated by pinnacles proportioned to their size; the whole canopy rising in the centre in the same degree as the arched ceiling under which it is placed. The head and foot of the monument are united with the clusters of pillars supporting the arches of the aisle.

The extent of violence upon the more delicate enrichments of this superb monument has been such as to leave not a single niche and scarcely one pinnacle entire. The sculptured figure of Cardinal Beaufort rests on an altar tomb, which is panelled with quatrefoil compartments deeply cut, and having at the back a plate of gilt brass; he is represented with a placid and dignified countenance, and is properly habited; the feet of the figure rest against a stone bearing the arms of Beaufort, surmounted by a cardinal's hat.

The monument of Bishop Waynflete, the illustrious founder of

[22] The cardinal accompanied King Henry into France, and performed the ceremony of crowning the young monarch in the Cathedral of Notre Dame, at Paris, in 1431.

Magdalene College, Oxford, on the northern side of the presbytery, corresponds with Cardinal Beaufort's, and is of the same proportions, uniting in a similar manner with the arch and pillars of the Cathedral. The canopy of this monument is in the same manner raised upon eight piers by arches over them; but in the lower part is an additional screen of enclosure to the sides of the chapel, which interrupts the view of the tomb and figure of the prelate, and renders the design more complex. This is one peculiar difference between these monuments, and another is in the angular cluster of buttresses, each of which presents a large tabernacled niche, with a pedestal for a statue rising from the base. The upper part, or canopy of the tomb, unlike that of Cardinal Beaufort's, consists entirely of perforated compartments, highly enriched with crocketed pinnacles and finials. The form and arrangement of the design is on the same plan, with nearly the same proportions and number of compartments. There are indeed more ornaments, which are more minute, and it is on the whole less simply elegant than the other monument; but the details have not been designed with less care or executed with less skill.

Bishop William of Waynflete succeeded Cardinal Beaufort in the see of Winchester, and his enthronement was honoured by the presence of King Henry VI., who had employed him in affairs of critical importance, and who afterwards appointed him lord high chancellor. He resigned this office in 1460, a short time before the fatal battle of Northampton. On the accession of Edward IV. he was treated with respect in consequence of his high character and talents, and he lived to see the great union of the houses of York and Lancaster. Besides the foundation of Magdalene College, the largest excepting Christchurch, and the most perfect and beautiful in the University of Oxford, he established a free grammar school at Waynflete, his native town; and was a considerable benefactor to Eton College, Winchester Cathedral, and other places. His munificent spirit induced him to employ the ablest architects, and he himself was distinguished by profound and correct judgment in the art of design. The bishop died the 11th of August, 1486, and was buried in this chapel with great funeral pomp.

The sculptured figure of Bishop Waynflete lies on an elevated tomb within the chapel, which is supported at the angles by wreathed

pillars, having the ends and sides panelled, and enclosing within quatrefoils branches of lilies, his favourite device. The head of the bishop is represented supported on cushions, his eyes raised to heaven, his hands closed as in prayer with a heart between them, in allusion to the *sursum corda* of the liturgy. He is exhibited in much humbler attire than Bishop Wykeham, but has jewels on his gloves, a ring on the middle finger of the right hand, his pastoral staff is of singular form, and the mitre is richly ornamented. At his feet is an angel bearing a shield charged with his arms, impaled with the see of Winchester, and within the garter, they are also sculptured on the middle compartment of the ceiling. It is probable that the three niches, divided by tiers of open arches, yet remaining at the eastern end of the chapel, were intended for statues of Saint Mary Magdalene the patron saint, and Saint Peter and Saint Paul, as on the seal of his college at Oxford, and that an altar once stood beneath them.

This chapel, an interesting example of Bishop Waynflete's elegant taste, is kept in fine preservation by the president and fellows of Magdalene College, Oxford. The last reparation in 1828 was made under the skilful direction of Mr. Buckler.[23]

Between the chantries of Beaufort and Waynflete is the monument of one of the family of De Foix, lord of Wineall, near this city

Three chapels, enclosed by screens, form the eastern extremity of the Cathedral; that in the centre, dedicated to the Virgin Mary, was originally built by Bishop de Lucy, but was extended to a greater length by Priors Hunton and Silkstede, whose initials and rebuses appear on the groining of the ceiling. The walls on each side the Lady Chapel, from the altar to the space occupied by the stalls, are covered with legendary paintings; the subjects relate to different miracles wrought by the intercession of the Virgin Mary. The battle between the renowned Guy, earl of Warwick, who was devoted to the Blessed Virgin, and Colbrand, the Danish champion, represented on the walls of this chapel, is nearly defaced, as well as many others, under the idea of their idolatrous tendency. The in-

[23] According to the statutes the college was to be called Saint Mary Magdalene College, to the honour and praise of Christ crucified, the Blessed Virgin his mother, Saint Mary Magdalene, Saint John the Baptist, the apostles Saint Peter and Saint Paul, the glorious confessor Saint Swithin, and other patrons of the Cathedral of Winchester.

scriptions that accompany these paintings, have at the end, in several instances, a reference to an account formerly extant.[24]

On the southern side of the Lady Chapel is Bishop Langton's chapel, profusely enriched with carvings in oak of armorial subjects, vine branches, &c. The vine is represented growing out of a tun, denoting Winton, his see. Amidst these ornaments, the bishop's motto, Laus tibi Christi, is frequently repeated. In the middle of the chapel is the tomb of Bishop Thomas Langton, the predecessor of Bishop Fox, who died in 1500.

The northern chapel, at the eastern end of the Cathedral, is supposed to have been a chantry of Adam de Orlton, who was bishop of Winchester for eleven years, and died in 1345, but there is no monument to his memory at present existing. In the chapel on the northern side is a monument of Dr. Peter Mews, a bishop of Winchester, who had served as a captain in the royal army during the civil war, and who signalized himself at the battle of Sedgmoor, where he commanded the artillery. He died in 1706. On the opposite side of the chapel is a monument of Richard Weston, earl of Portland, K. G., lord treasurer, who died in 1634, with his figure in armour, of bronze.[25]

Bishop Morley, who died in 1684, is buried in the northern aisle of the nave ;[26] and Sir George Pretyman Tomline, Bart. D.D., bishop of Winchester, who died on the 14th of November, 1827, æt. 77, at Kingston Hall, Dorsetshire, is buried near the western end of the southern aisle. His successor, Charles Richard Sumner, D.D., is the present bishop of Winchester, &c.

[24] The subjects are engraved in "Carter's Specimens of Ancient Sculpture and Painting." One is the Annunciation. Others occur in credible historians; but they are chiefly derived from unauthenticated legends, and at present are only valuable for the information they convey concerning the customs of former times.

[25] A fine portrait of the Earl of Portland, by Vandyck, is at Gorhambury, in Hertfordshire, and his character is given in "Pennant's Journey from Chester to London."

[26] The ancient palace of the bishops of Winchester in Southwark, having been dilapidated during the civil war, an act of parliament was passed in 1663, to enable George Morley, bishop of Winchester, to lease out the houses in Southwark for other purposes, together with two parks and other demesnes at Bishop's Waltham, in Hampshire; and by the same act a mansion at Chelsea, built by James, duke of Hamilton, was purchased as a residence for the bishops of this see, and called Winchester House. George Tomline, bishop of Lincoln, who was translated to Winchester in 1820, obtained an act of parliament to enable him to sell the episcopal palace at Chelsea, belonging to this see, and in 1821 it was sold for £6,000.

END OF VOLUME I.

GETTY RESEARCH INSTITUTE
3 3125 01034 7694